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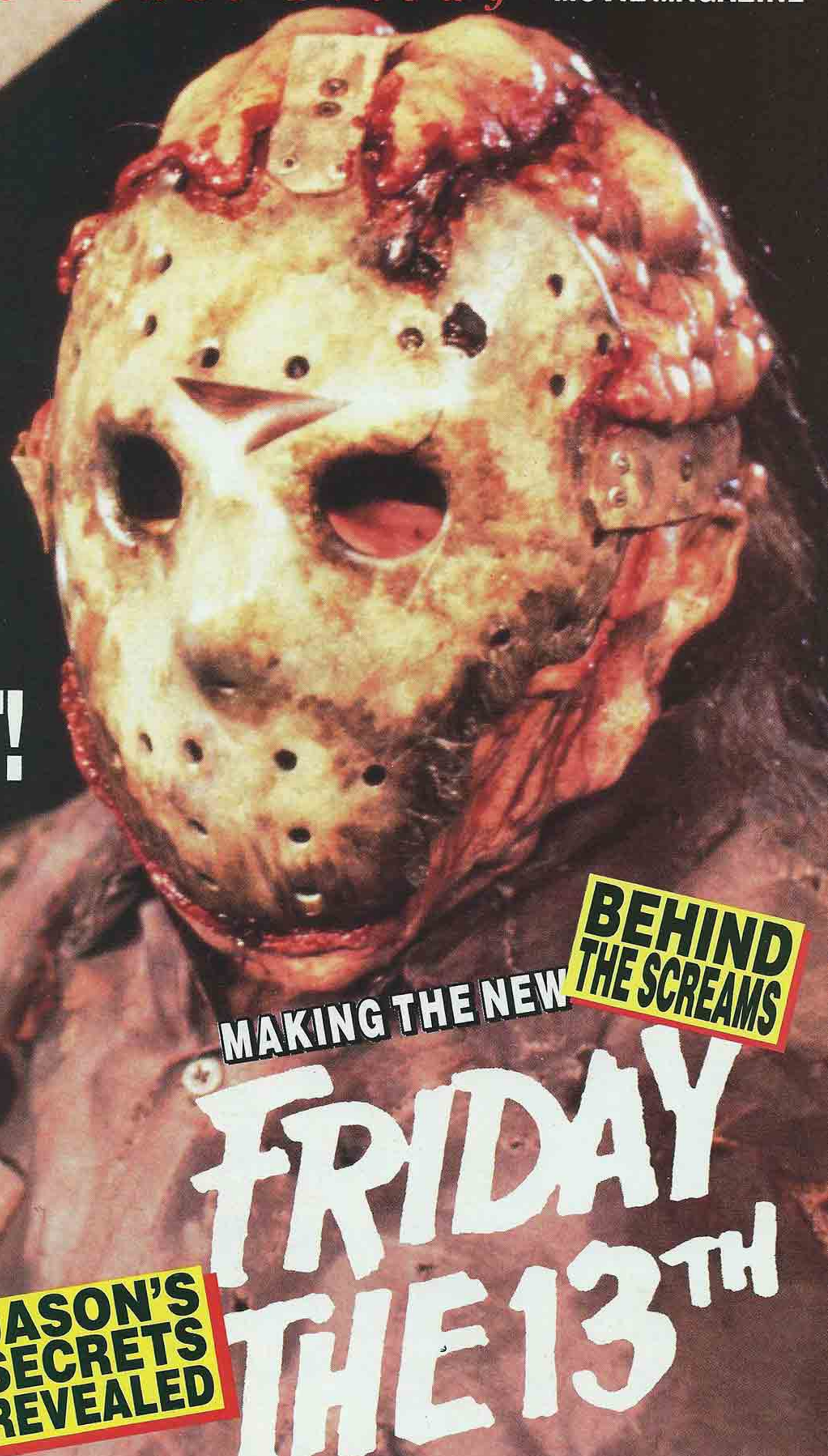

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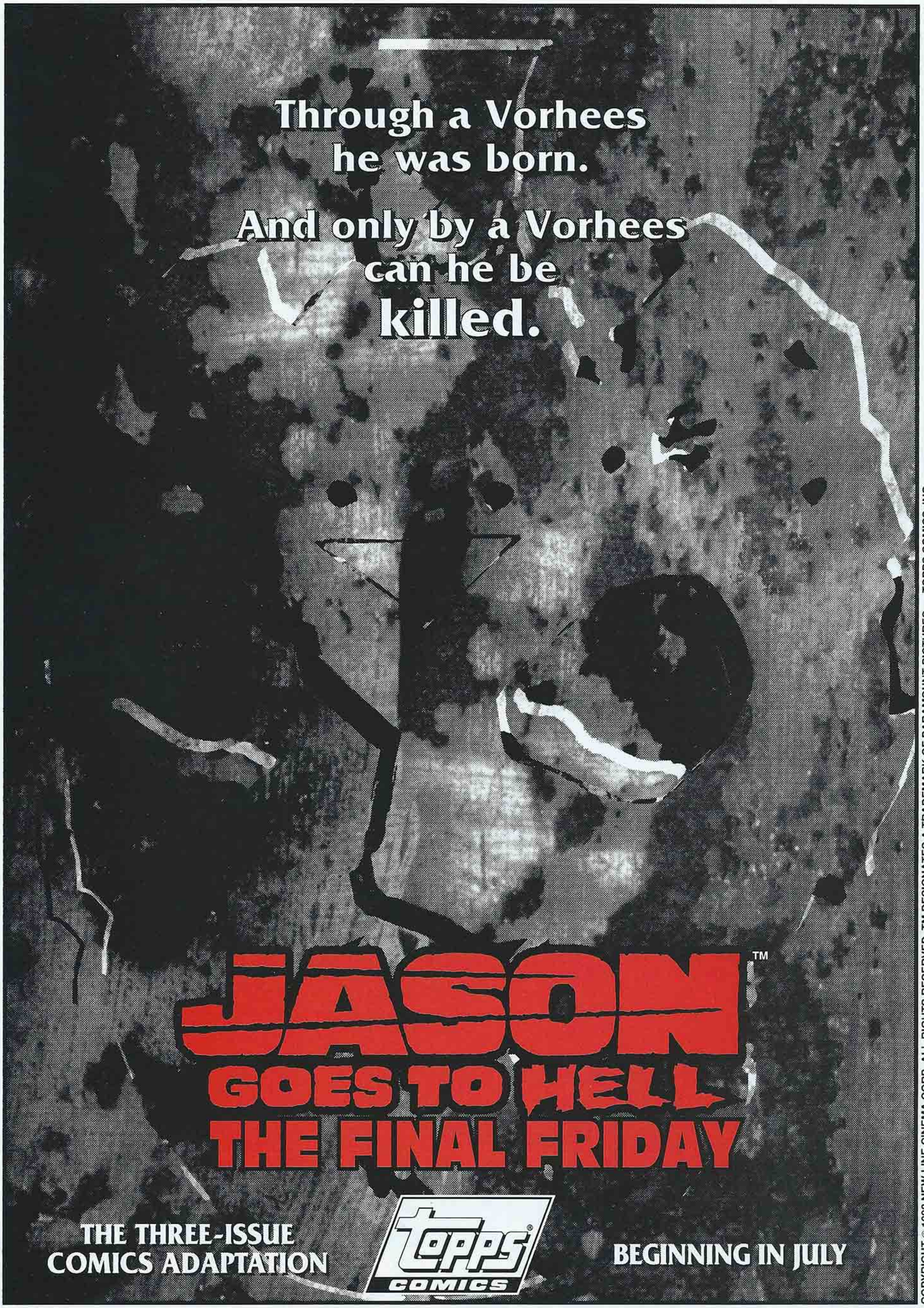

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JASON® GOES TO HELL

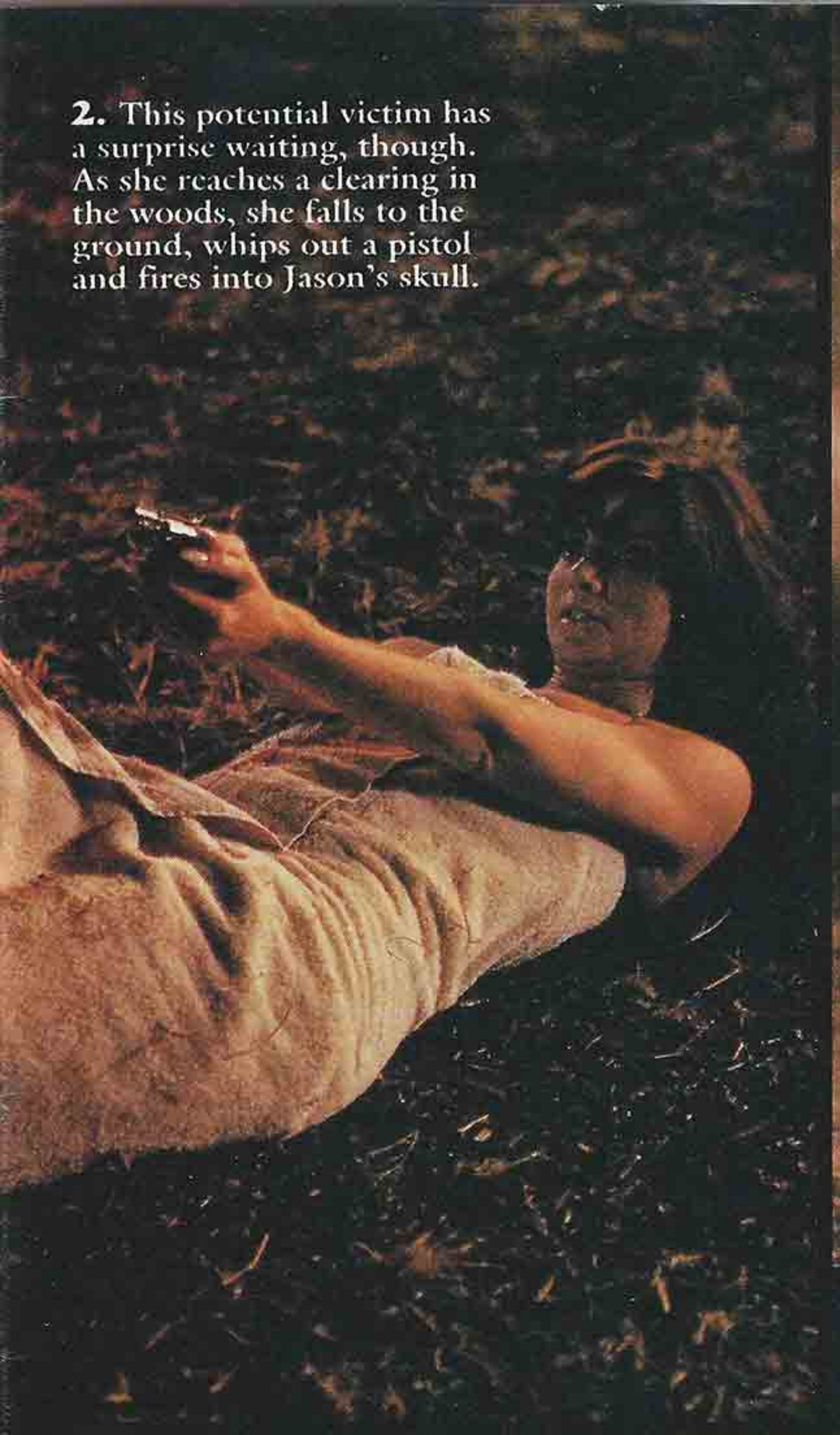
The Final Friday

THE TERRIFYING STORY IN PICTURES!

1. The small town of Crystal Lake is haunted—not by a ghost, but by a very real, flesh-and-blood killer. Jason Voorhees has claimed over 100 victims and never been caught, and on one dark night, he is poised to strike again. A young woman has arrived alone at an isolated cabin, but Jason is there, waiting to give chase.

All Jason/Hell Photos: Mark Fellman/Copyright 1993 New Line

2. This potential victim has a surprise waiting, though. As she reaches a clearing in the woods, she falls to the ground, whips out a pistol and fires into Jason's skull.



3. If this isn't enough to stop the masked marauder in his tracks, the spotlights that snap on around the clearing are. An FBI agent barks out a command...

4. ...and a squad of agents and SWAT men and women open fire with machine guns and other weaponry. Jason is riddled with hundreds of bullets, before a mortar is sent rocketing to his feet and blows him into blackened, bloody pieces. The agent congratulates his female decoy on a job well done—while a dark figure watches from a nearby hill, hawklike eyes taking in the scene.

5. Jason's remains are taken to a military hospital, where the coroner makes recorded notes on them. Suddenly, Jason's outsized heart, which courses with black blood, beats on its own.

6. Seeming hypnotized by the pulsating organ, the coroner examines the heart more closely—and then devours it. Racked with pain, he lets out a blood-curdling scream; then he murders his young assistant, followed by the two FBI men guarding the room. When the coroner walks by a reflective surface, it is the masked, evil form of Jason Voorhees that appears.

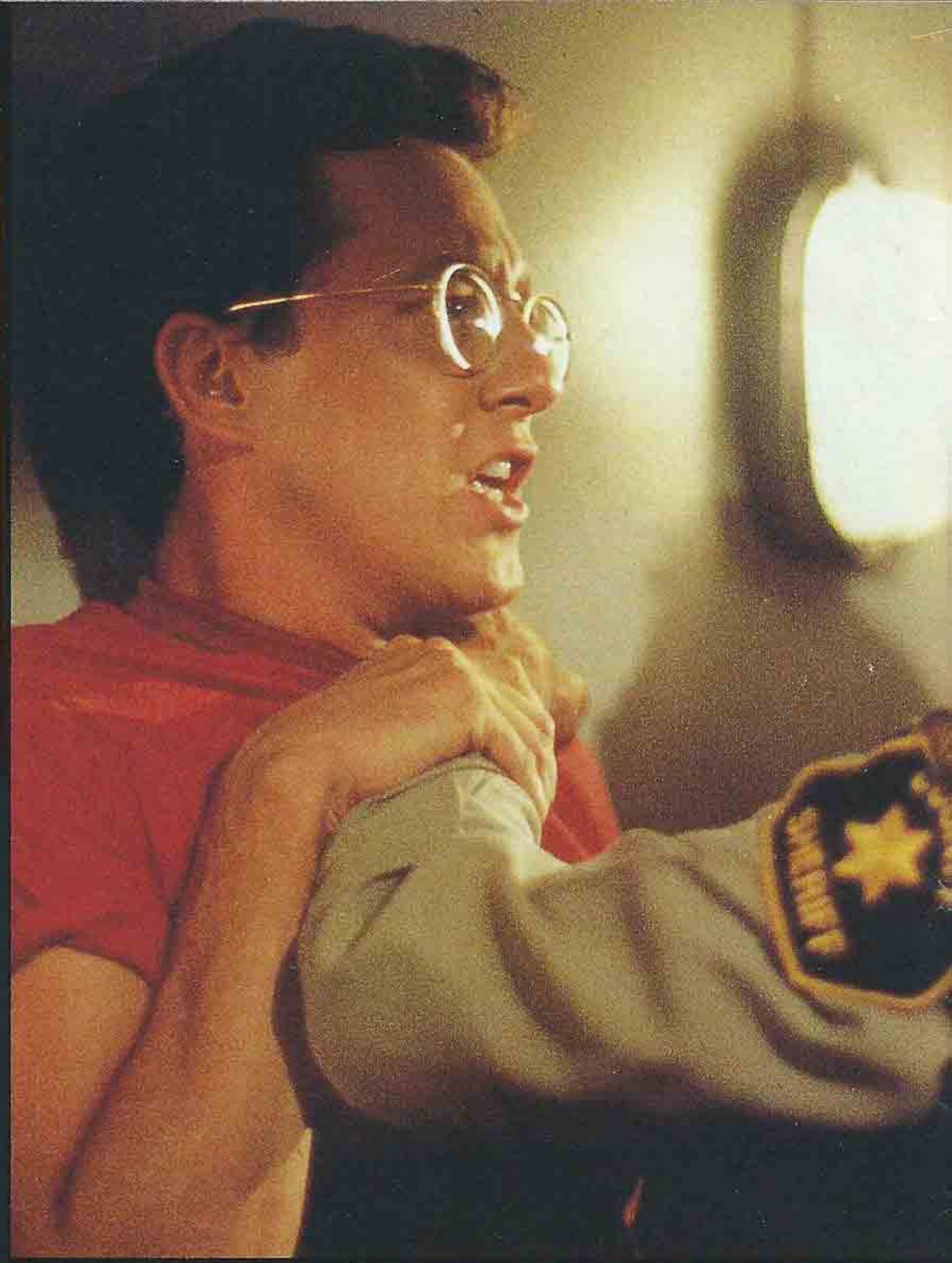
7. In the town of Crystal Lake, Joey B.'s Diner is doing brisk business with "Voorhees Burgers" in honor of Jason's death. One of the customers is a young man named Steven Freeman, who has just arrived in town and inquires of older waitress Diana Kimble how her daughter Jessica is doing. Diana, who's being courted by local sheriff Ed Landis, is cool to Steven; shortly thereafter, she is accosted by bounty hunter Creighton Duke. He was the man who witnessed Jason's apparent demise, and seems certain that the killer still lives. Duke also believes that Diana knows something that can help him destroy Jason once and for all, but she refuses to speak to him and Landis throws him out. Clearly unnerved, Diana then arranges for Steven to come to her house that night—she has to tell him something about Jessica.

8. Outside the diner, deputy Josh is meeting his mistress Edna when a mysterious stalker kills her and abducts Josh. The kidnapper turns out to be the coroner, who has already murdered three camping teenagers in the woods and spirits Josh to the old Voorhees house. There he straps the man down on a table, leans over him and kisses him...and a horrible transference of the evil force occurs.

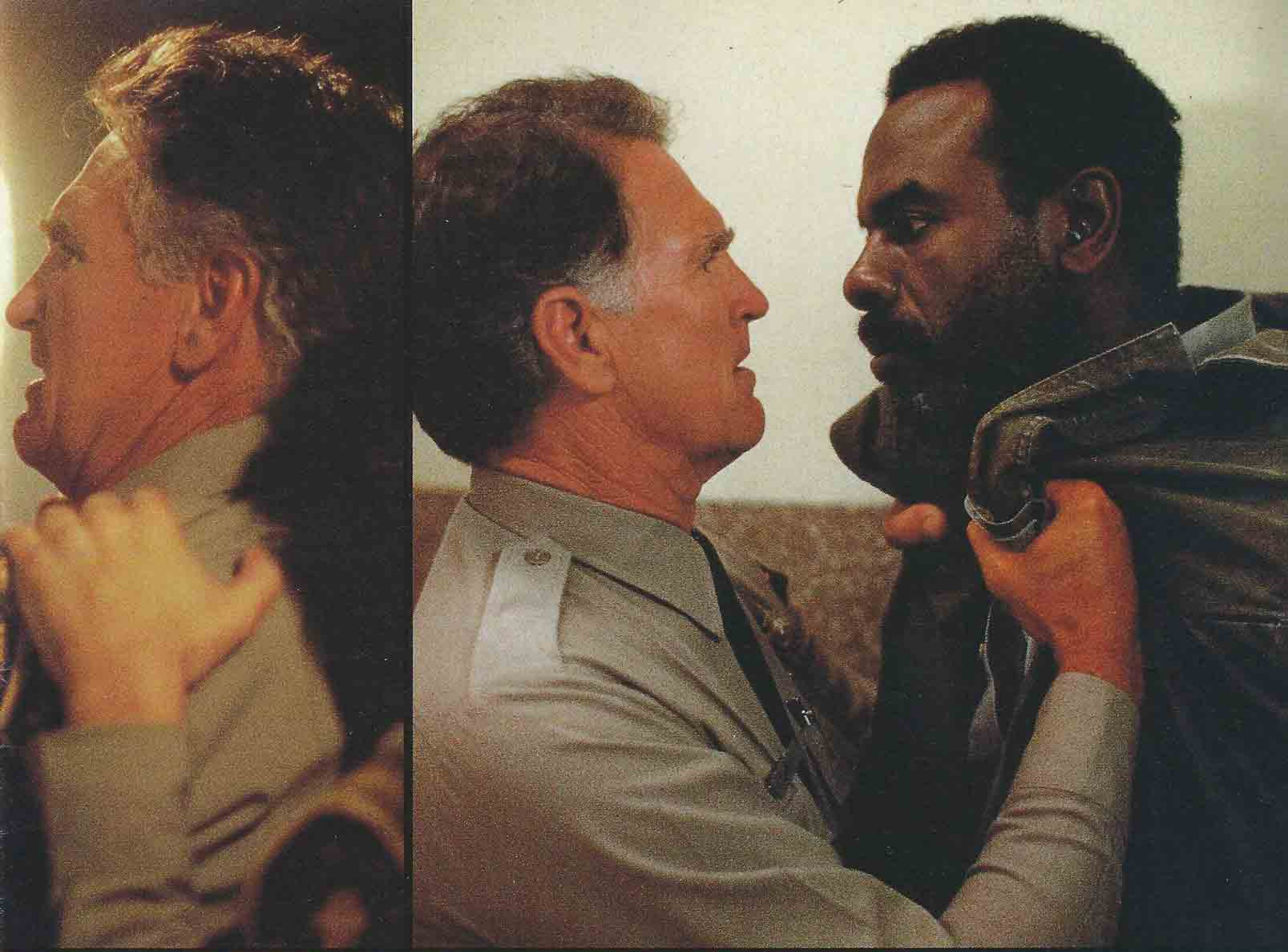
9. The now-possessed Josh goes to Diana's house and attacks her; when she glances at a mirror, it is Jason that she sees. Diana shoots Josh with no effect, and he's about to pass the squirming evil within him on to her when Steven bursts in. The struggle is brief: Josh throws him against a wall with inhuman strength and then hurls a knife-sharpening pole into Diana's back.

10. Steven manages to impale Josh with a poker and drive him from the house, but is too late to save Diana. As she dies, she implores him, "You have to save...Jessica and the..." but never finishes the message. Just then, Sheriff Landis arrives and arrests Steven for Diana's murder.

11. At the police station, the sheriff refuses to believe Steven's story of a murderous, superhuman Josh. He also won't accept that Diana wanted to talk to Steven about her daughter, since Steven left town after making Jessica pregnant. Steven had always thought that Jessica had a miscarriage, but Landis' manner makes it clear that was not the case—yet he refuses to tell Steven what happened.



12. At the same time, Jessica is arriving back in town for her mother's funeral—along with her and Steven's healthy baby daughter. She goes to the police station with the child and her new boyfriend Robert Campbell, the pompous host of a true-crime show that has recently run a special on Jason. Steven, being led to a cell, is startled to see Jessica there; he and Robert share a glance that marks them as instant enemies.



13. Just then, Creighton Duke is brought in; he's been caught in the local morgue, looking over the cabinet that once contained Diana's body. Landis demands an explanation, and Duke responds, "Trying to steal the body...but someone got to it before I could." Refusing to elaborate, Duke is locked in the cell next to Steven's.

14. Unlike the others, Duke believes Steven's story, knowing it was really Jason who killed Diana. Claiming to know how to stop Jason for good, Duke imparts the information to a desperate Steven...for the price of two broken fingers. Fighting his pain, Steven listens in horror as Duke tells him, "Through a Voorhees may he be reborn, and only by the hand of a Voorhees will he die." Realizing what Duke means, Steven escapes from his cell and flees the station. At the diner, Steven sneaks into the back, where he is able to see his baby—whom Jessica has left with her waitress friend Vicki—before heading for the Voorhees house.

15. Investigating the abandoned structure, Steven suddenly hears footsteps outside and hides in a closet—where the floor gives way beneath his feet, trapping him. The source of the steps is Campbell, who gets a call on his mobile phone and in the process reveals that he's working on a TV special on the Voorhees story. He knows that Jessica is a descendent of the Voorhees family—Diana was Jason's sister—and is "working on her" to get her consent to shoot in the house.

Just then, the possessed Josh bursts in and attacks Campbell before Steven's horrified eyes. Josh passes on the evil entity to Campbell with a fatal kiss...

16. ...before melting away to a bloody heap.

The now-possessed Campbell approaches the closet where Steven is hiding, then turns away and leaves. But Steven has made another horrifying discovery: Diana's corpse is in the closet with him.

17. Campbell makes his way to Diana's house, where Jessica is staying. He attacks her and attempts to give her the death kiss, but Steven arrives to rescue Jessica, running down Campbell with his car. He tries to explain the situation to Jessica, but she'll have none of it. Still angry with him for abandoning her, she throws him out of the car and drives off.

18. The distraught Jessica goes to the police station with her story; deputy Randy, a friend of Steven's, picks Steven up shortly thereafter. Before they make it to the station, however, the possessed Campbell, still "alive," shows up and rampages through the building, attacking Jessica and trying once again to force the malevolence upon her. Attempting to defend her, Landis is knocked unconscious.

19. Steven and Randy enter the station as Jessica is fleeing the monstrous Campbell. Randy is also knocked out, but Steven grabs a gun and blows a hole in Campbell's head, laying him low. Finally believing Steven's story, Jessica goes with him to save their baby. But once they've left, Campbell sits up, slays two more cops, and sets off in pursuit; in the confusion, Duke escapes from his cell.

20. Steven and Jessica burst into the diner, but Campbell is right behind them. He murders Joey B.'s son Ward, then her husband Shelby, who is forced onto the grill and then into the deep fat fryer. Then it's Joey B.'s turn to die as Steven and Jessica hurry to find their baby. Campbell grabs Jessica and attempts to drag her off, but Vicki interrupts him with a stab from a barbecue skewer.

21. Campbell isn't so easily put down, however, and returns the gesture to Vicki. As Vicki dies, Jessica discovers the baby gone, with a note nearby; Duke has kidnapped the child and gone to the Voorhees house.

After the couple has left, a surviving policeman enters the diner and walks slowly through the carnage. He comes across the now barely-"living" Campbell—who reaches up with his last strength and passes on the evil once again...

22. At the Voorhees house, Steven and Jessica find Duke with the baby. He reveals that he's been chasing murderers ever since Jason killed his fiancée in 1960, and that they can now help him put Jason to rest once and for all. To demonstrate, he tosses a small dagger to Jessica; when she catches it, it becomes a large, lethal blade.

Suddenly, the rotting floor gives way beneath Duke and he crashes down into the cellar. As Steven and Jessica move to help him, the bloodied Landis enters the room, knocks Steven out and moves in on Jessica. He claims he only wants to protect her...but can she believe him? Then Randy appears as well, and Jessica knows one of them is really Jason. When the sheriff jumps at her, she stabs him with the dagger, and he falls, pinning her to the floor. Then Randy turns, blood streaming from his eyes—marking him as the carrier of Jason's lifeforce.

23. Randy goes to the baby, attempting to pass the horrible force on to the child and give Jason new life. But Steven revives and, grabbing a machete, slices Randy's head almost completely off. The squirming, corrupt presence crawls from Randy's body and attacks Jessica, but she and Steven fight it off and it falls through a hole in the floor. At the same time, Duke reappears, and Steven asks him if Jason can be reborn through a dead member of the Voorhees family. Duke answers yes—that's why he was planning to steal Diana's corpse. Steven suddenly remembers that the body is still in the house's basement...

24. ...and sure enough, the reborn Jason explodes up through the floorboards, grabbing Duke and crushing him to death. As Jessica scrambles to recover the fallen dagger, Steven tackles Jason and the two fall through a window.

25. Outside, Steven grabs a rake and jams it into Jason's chest, but the killer rips it out and hurls Steven into an old jungle gym. As Jason moves to tear Steven apart...

26. ...Jessica takes up the dagger, and it becomes a gleaming weapon of destruction in her hands again. Running outside, she plunges the blade into Jason's heart.

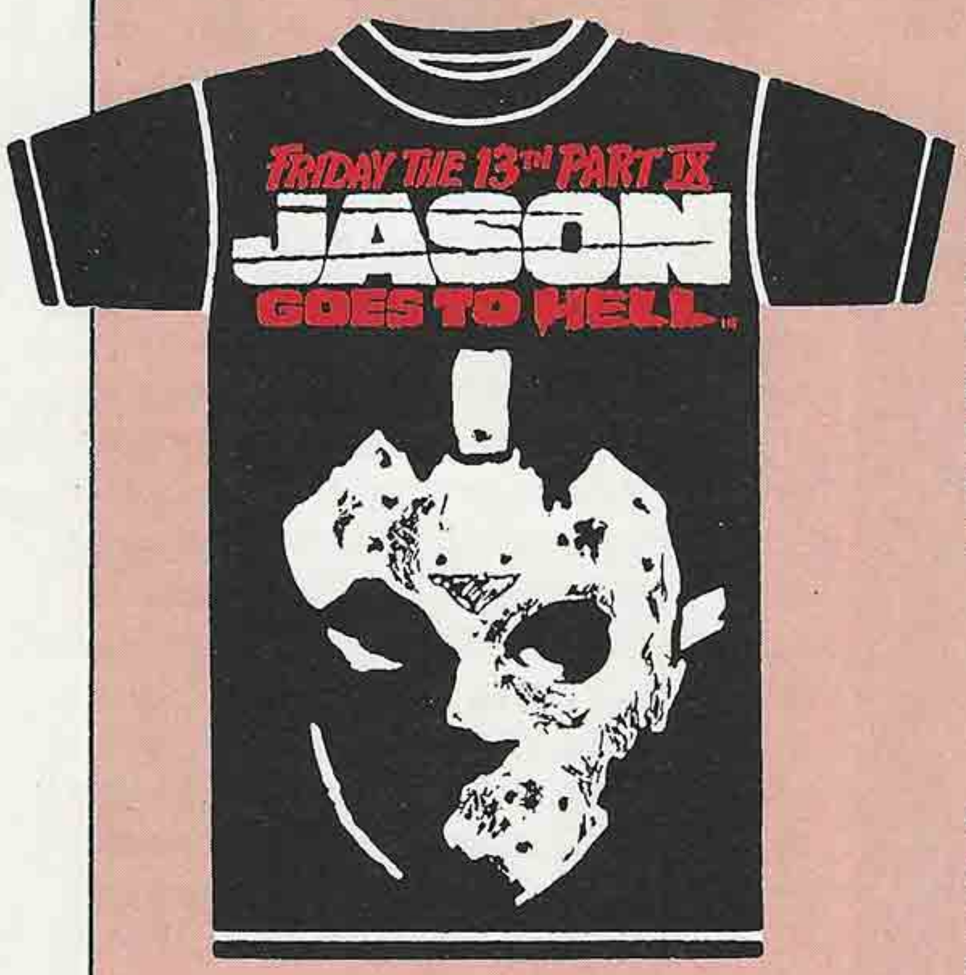
27. The villain is now helpless as Steven furiously attacks him, bashing him in the face and knocking his mask into pieces. The supernatural slayer is bathed in light, and as Steven backs off...

28. ...horrible demons rise up from the earth and grab onto Jason's body. They drag him down as the killer howls like the tortured spirit he is. Steven is nearly sucked down himself, but Jessica pulls him to safety as Jason disappears forever.

29. And the couple head off into their future, the horrors finally behind them.

THIS TIME IT'S PERSONAL...

Now you can have your own personal collection of Jason's macabre memorabilia . . . from COMIC IMAGES!



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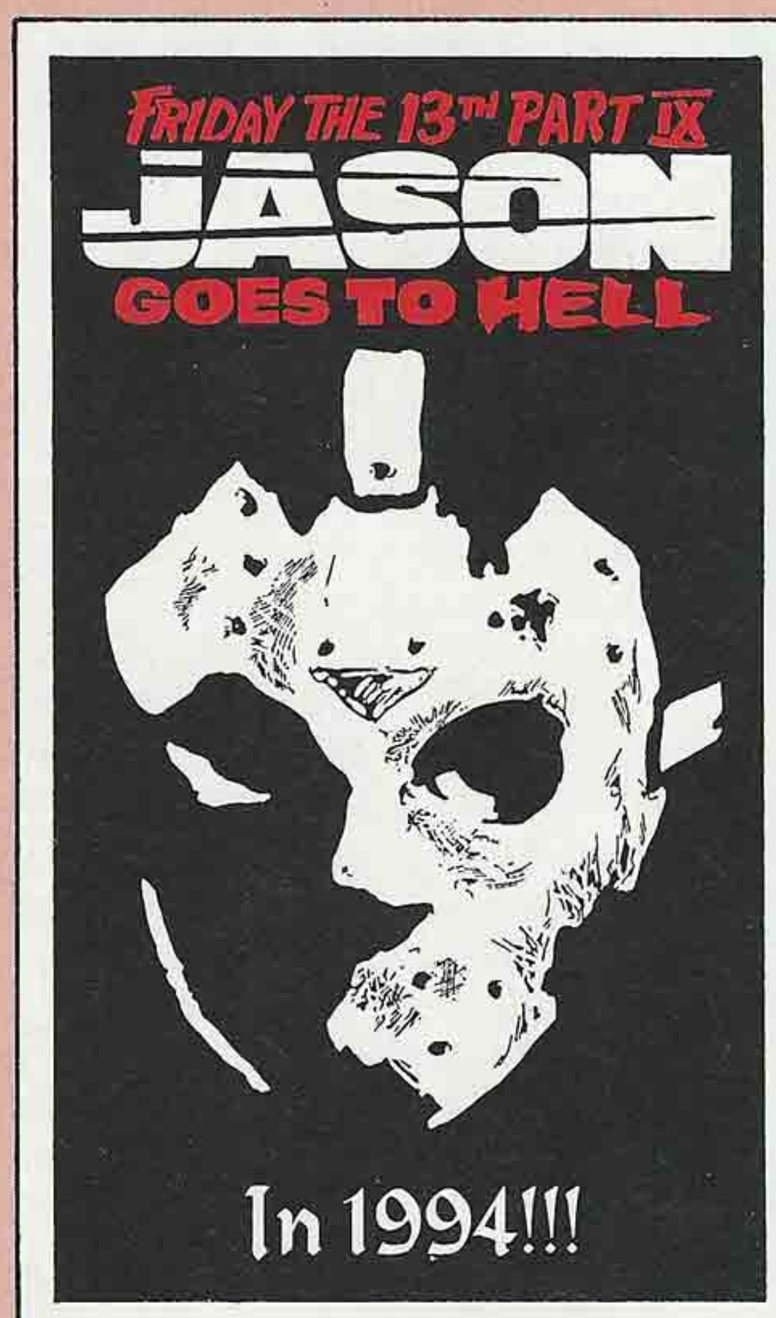

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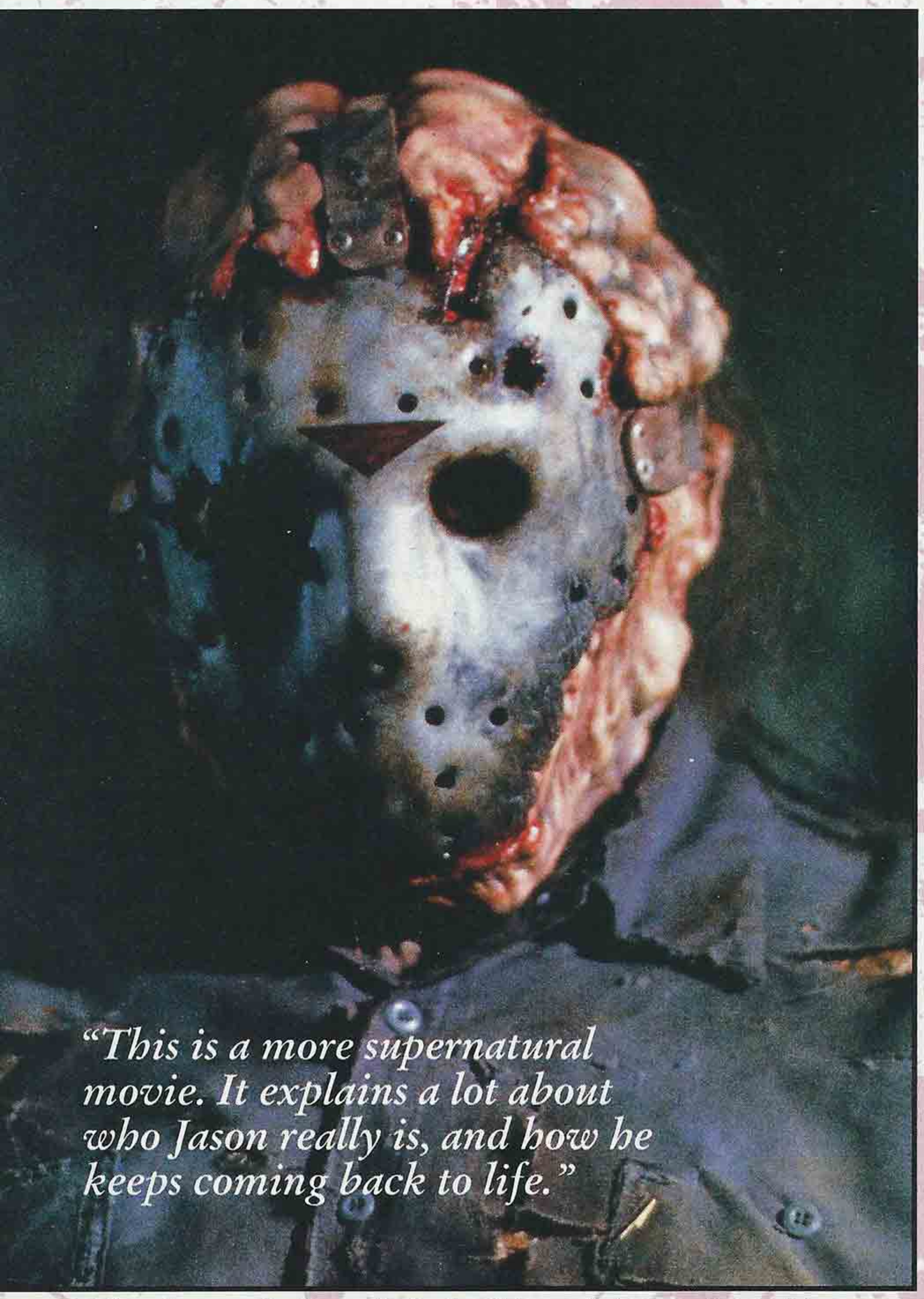


After six sequels, Jason finds that his mask is growing on him—literally.

Friday the 13th creator Sean Cunningham knew exactly what he had on his hands when his initial installment of the popular stalk-and-kill series became the surprise box-office hit of 1980. "My ambition with this film was to provide entertainment," said the producer/director in a 1980 interview. "I was not trying to make great art."

And while nobody is going to argue with the latter portion of Cunningham's statement, the tale of an unseen killer gorily bumping off teens at an isolated summer camp touched a nerve with horror fans. The formula was repeated (without Cunningham) through seven subsequent sequels, each of which turned a profit for distributor Paramount Pictures. But after a run of eight films that generated more than $200 million, the series appeared headed for the horror retirement home. Shortly after the release of *Friday the 13th Part VIII: Jason Takes Manhattan*, Paramount executives decided not to renew their association with the hockey-masked serial killer.

There were those who believed that, nonetheless, Jason was not dead. "My heart told me we would do it again," relates actor/stuntman Kane Hodder, who played the villain in *Friday Parts VII* and *VIII*. "But, as we got further away from *Part VIII*, my gut started to tell me that it really was over."

However, in early 1992, New Line Cinema, having effectively laid Freddy Krueger to rest, expressed the desire to do likewise with Jason. "We were definitely interested," recalls New Line Cinema's executive vice president Michael De Luca, "but only if Sean was involved. We thought it would be great to hook up with the creator of the original, and we were happy to discover that Sean was into the idea."

But Cunningham's attraction went beyond the appeal of returning to fa-

miliar ground. According to Adam Marcus, whom Cunningham selected to direct *Jason Goes to Hell: The Final Friday*, it was a chance to put paid to both Jason and his own wrongheaded reputation.

"*Friday the 13th* has plagued him a little bit," says Marcus. "He only made the first movie, but he's been labeled as the *Friday the 13th* guy ever since, and so has been limited in the kind of offers he's had. But with this script and story, he feels like he's going back to the scary kind of movie that the first *Friday* was and finally putting a lid on the series."

Marcus, who as a child ran errands for Cunningham on the original *Friday the 13th*, was asked by the producer to come up with a storyline that would put Jason away for good. After he did, the first script drafts were whipped into shape by TV writer Jay Huguely. Ultimately, after a decision was made to change the film's approach, Marcus' friend and writer Dean Lorey was hired to finish the job.

"What we decided to do was take the series in a different direction," explains Lorey. "In the past, Jason was this shadowy figure who hung out in Crystal Lake and killed a lot of people, and nobody seemed to know he was there. With this new script, we took the opposite tack and posed the question: What if everybody knew Jason existed?"

All Jason/Hell Photos: Mark Fellman/Copyright 1993 New Line

Ever conscious of his personal appearance, the masked slayer (Kane Hodder) gets a touch-up from artist Robert Kurtzman.

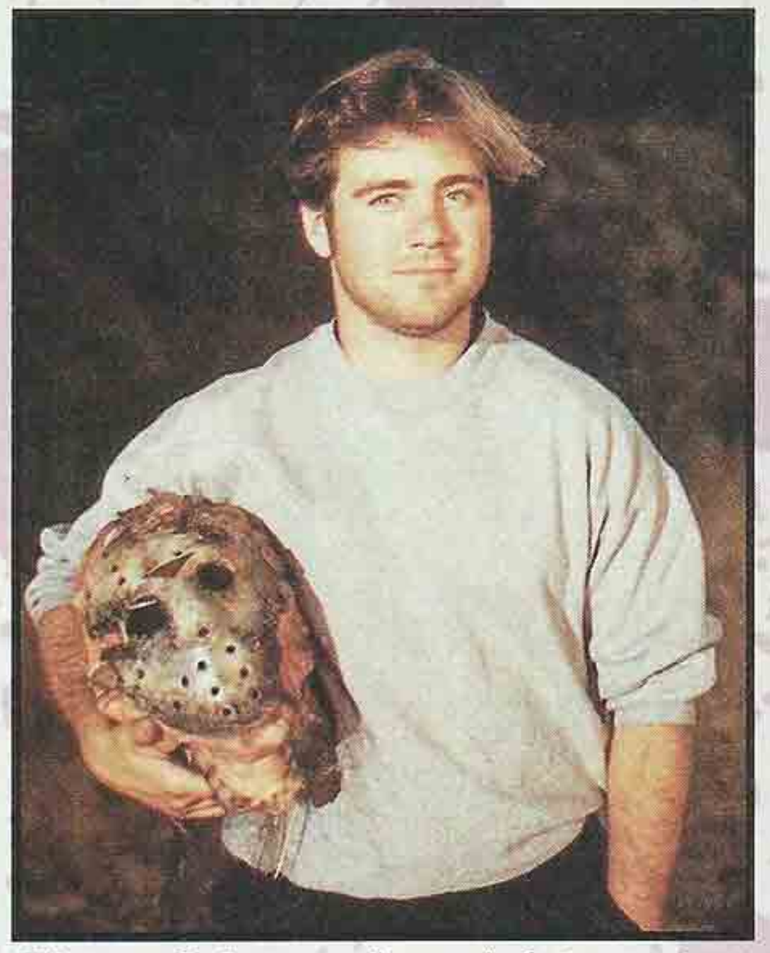
"We knew that there would be a lot more for us to do than in the average *Friday the 13th* movie."
—Howard Berger, makeup FX artist

Consequently, *Jason Goes to Hell: The Final Friday* opens with a very real Jason Voorhees, who is number one on America's Most Wanted list, being blasted into oblivion by an army of FBI sharpshooters. But before you can say, "Drop the body at the morgue," Jason's spirit moves into a new vessel and begins to do his violent thing once again while searching for the key to his survival. Enter Creighton Duke, a bounty hunter of mass murderers, who has set out to destroy Jason and claims to know how to do the job.

After viewing the entire *Friday the 13th* series of films in preparation for writing *Jason Goes to Hell*, Lorey didn't believe he'd have too much trouble knocking out the script. "But the reality was that writing it was very difficult," he says. "We didn't want to make a movie like the first eight *Friday*s, because people could just as easily rent those. But on the other hand, we wanted to find a new way to give people all the things they liked about the previous films."

The writer, aided and abetted by Marcus and Cunningham, managed to overcome these obstacles. "We created a mythology that did not exist in the previous films," he says. "We gave Jason some rules and a definite story. It's not just Jason picking off teens. It's the story of the Voorhees family and a whole lot of other people wanting and needing something. The story is dark and twisted, with a touch of humor, but its greatest strength lies with Jason. We didn't give Jason much of a personality, because we felt that he was at his scariest when he was the hardest to figure out."

Marcus adds that Jason, whom he describes as "real guttural and scary in this movie," was only one consideration in crafting *Friday*'s final installment. "We designed the script so that we would not fall into the trap of doing



Wary of those who might want to continue the *Friday* series, director Adam Marcus won't let Jason's head out of his sight.

the stupid, illogical things that happened in the other *Friday* films solely to advance the plot. Things had to happen in this script in as intelligent and logical a manner as they could in a *Friday the 13th* movie."

Integral to this approach was the casting, which consisted primarily of adults as opposed to the usual array of good-looking, one-dimensional teenagers. This sequel stars John D. (*Friday the 13th: The Series*) LeMay, theater

Art: Courtesy KNB EFX Group

John Bisson's storyboards document the damaging effects of the Hellbaby on its host.

Jason's evil spirit lives in the Hellbaby, which passes from host to host.

and film thespians Kari Keegan and Steven Williams, Erin (*Buck Rogers*) Gray, TV actress Allison Smith and Billy (*Critters*) Green Bush.

According to Marcus, the main goal in casting the film was to find real actors, rather than pretty faces with nothing behind them. "I went after people who could play the parts intelligently," he says. "The body and the face were secondary." As in-jokes, Marcus and Lorey both have cameos.

As surprising as it may be to find strong performances being one of the ambitions of a *Friday* film, the actors auditioning for the movie were equally startled. "I really was shocked," says Keegan. "I knew enough about *Friday the 13th* to know that women in these films didn't do much more than run, scream and take off their clothes. I read the script and thought, 'My God! This is a person with a real life!' " "My character goes through real growth," adds LeMay. "He goes from being an irresponsible kid to a real man."

When it came to casting Mr. Voorhees in the final *Friday*, director Marcus says that there was never a question of bringing Hodder back for a third go-round behind the mask. "For my money, there is no other Jason but Kane," the director praises. "He knows Jason. He knows what will and won't work with this character. We would have been at a distinct disadvantage if we had hired anyone else. It wouldn't have been right without him."

On the other hand, the ambitious, less predictable and occasionally supernatural makeup FX and death scenes were executed by the KNB EFX Group, who had contributed to every major horror hero *except* Jason. The three-man team was eager to create both the Crystal Lake stalker and the damage he wreaks, yet were leery of working on just another mindless bloodbath.

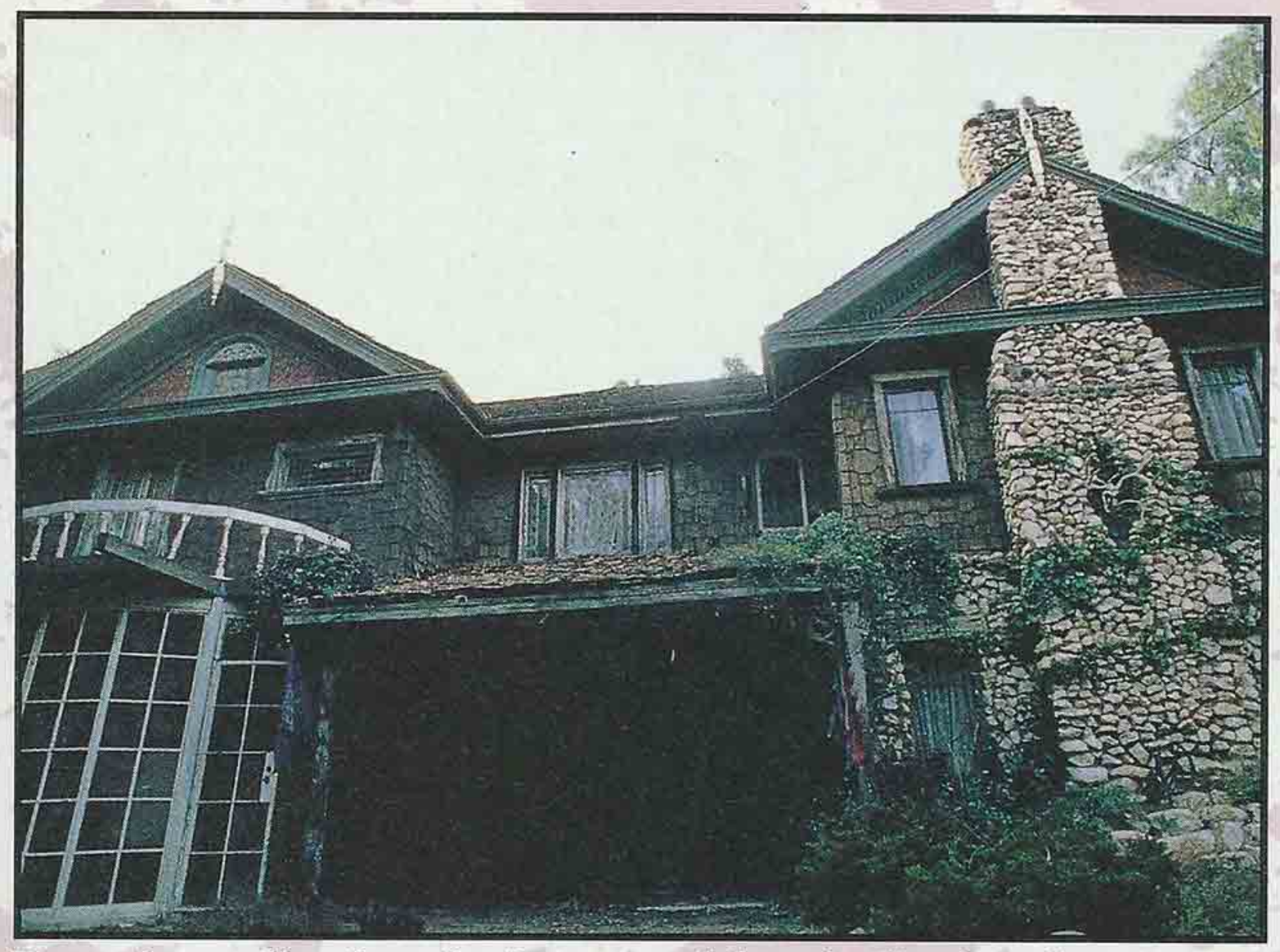
"But we figured that with Sean involved, we would be safe," says KNB's Howard Berger. "We knew that there would be a lot more for us to do than in the average *Friday the 13th* movie."

"With this new script, we took an opposite tack and asked, 'What if everybody knew Jason existed?' "

—Dean Lorey, scriptwriter

KNB's initial challenge was creating Jason's look. They ultimately combined Carl Fullerton's facial makeup from *Part 2* (a larger-than-life, malformed head) with the bodily structure of *Part VII* (MMI's exposed spine and bones), constructing a state-of-the-art zip-up suit, slip-on mask and molded hands. Mechanical heads, squibs, bloodpacks, puppets, men in creature suits and the expected prosthetics comprise the roster of tricks used to bring off Jason's slaughter scenes, as well as other storyline elements that the FX artists go mum about.

"All of our stuff is seen real quickly, and is being used to bridge the action," offers Robert Kurtzman. "Ours are the kind of kills that take things a little bit further than they've gone before."



It may be smaller than the Bates motel, but the Voorhees house spawned something even worse.

Jason Goes to Hell began filming on July 20, 1992 on a 40-day schedule, in various indoor and outdoor locations. The story starts off with a bang—or rather, a scream:

A young woman (Julie Michaels), dressed only in a towel, peers out of the bathroom in a deserted cabin near the town of Crystal Lake. She walks down a darkened hallway to the stairwell leading to the first floor. A moment earlier, the front door banging open had scared her out of the tub. There was nothing in the clothes closet, no scary reflection in the mirror. It must be the wind. She is relaxed. Everything is OK. She turns around—

And runs right into Jason! He raises his machete. She shrieks and runs off into the night, with the unstoppable maniac in hot pursuit.

This sequence, shot on a cold, windy night in the woods just across the Los Angeles County line, harks back to classic, primitive *Friday the 13th* lore. Everyone knows the equation: Girl gets naked, girl dies. Writer Lorey cautions, however, that this traditional *Friday* moment has an unexpected punchline.

"That scene is just part of what we consider the ultimate Jason stalk scene, which we put together from a number of sequences from previous movies," he explains. "But that kind of stuff is pretty much in the early part of the movie. Then we veer off into a whole other story that will take people totally by surprise."

"Things had to happen in as intelligent and logical a manner as they could in a *Friday the 13th* movie."
—Adam Marcus, director

So will the capper of another early *Jason Goes to Hell* highlight. A morgue coroner (Richard Gant) stands alone, tape-recording his findings from the charred remains sitting before him on a stainless steel examining table.

"The heart is nearly twice the size of a normal heart," he dictates. "Malformed..."

The evil organ beats. The coroner can't believe his eyes and goes on. "It appears to be filled with a black, viscous fluid. Frankly, I don't know what the hell it is. It's not blood."

The heart beats again...

"This is a more magical, supernatural movie," says Marcus, hinting at the strangeness that both caps that chilling episode and informs the movie in general. "It explains a lot about who Jason really is, and how he keeps coming back to life."

The ambitious and unusual nature of this final *Friday* adventure was eagerly attacked by Marcus. As this is not only his first film, but also one that is horrifyingly important to the *Friday the 13th* legacy, one would expect the director to be a bundle of nerves on two legs. But whether he's racing from AD to lighting director to wring the right shadowy look out of the aforementioned morgue scene; conferring with a dozen cameramen on just the right angles for what will easily be the biggest show of firepower in any *Friday*

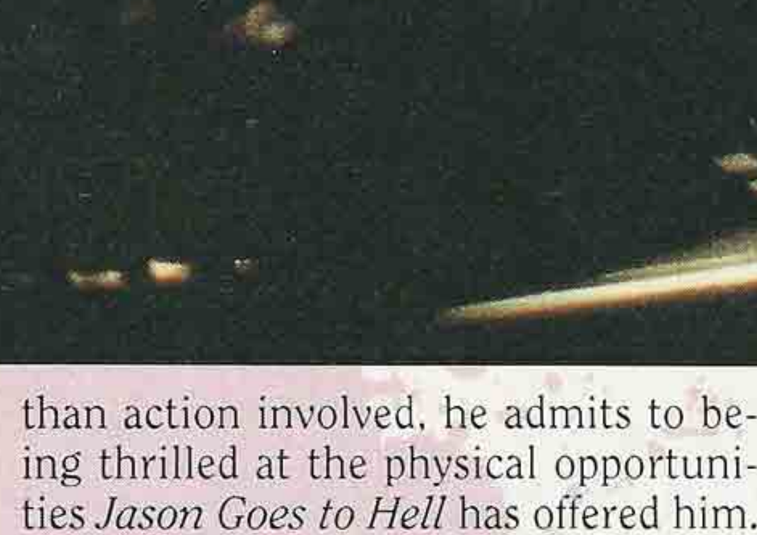
The coroner and the corpse: Richard Gant will pay for his medical curiosity with his life.

Actress Kari Keegan appreciates producer Sean Cunningham's different approach to this sequel.

the 13th movie; or shouting out instructions on the cramped set of a massacre scene that will pay homage to one of the finest moments in the original *Terminator*, Marcus is bursting with enthusiasm.

"I've been lucky," says the director during a free moment between setups on a windswept, action-filled night of outdoor filming. "For a first film, I've got real good people working with me. We've got some people with a long history in horror films, like Kane and the guys from KNB, and we've got a lot of people from a mainstream background who are doing their first horror film. That mixture is working very well."

His positive sentiments are echoed by actor LeMay, whose tenure in the *Friday* TV series led him to think long and hard about the consequences of doing this movie. But, during a day of shooting when there was more talk than action involved, he admits to being thrilled at the physical opportunities *Jason Goes to Hell* has offered him. "In this movie I'm a bad-ass good guy, shooting semiautomatic weapons, fighting fist to fist with Jason and having him beat the crap out of me for nearly the entire movie. It's been great!"



Director and producer alike swear that there won't be any more where this came from.

Jason Goes to Hell wrapped principal photography in late summer 1992, with reshoots to further punch up the terror quotient early this year. "We're really excited about this movie," says New Line's De Luca. "We've got Sean back, and this movie is coming out 13 years after the original, which is a nice historical touch. But what we're real happy with is that the film's tone makes it something more than just another *Friday* movie. It makes this something special."

But does it really mark the end of the series? De Luca insists that this is the final *Friday the 13th*, and Marcus has no doubts either. "Jason is beyond dead," he laughs. "We designed this entire movie to be the end of him. Jason is killed and killed again. As far as Sean and I are concerned, this is the last *Friday the 13th*."

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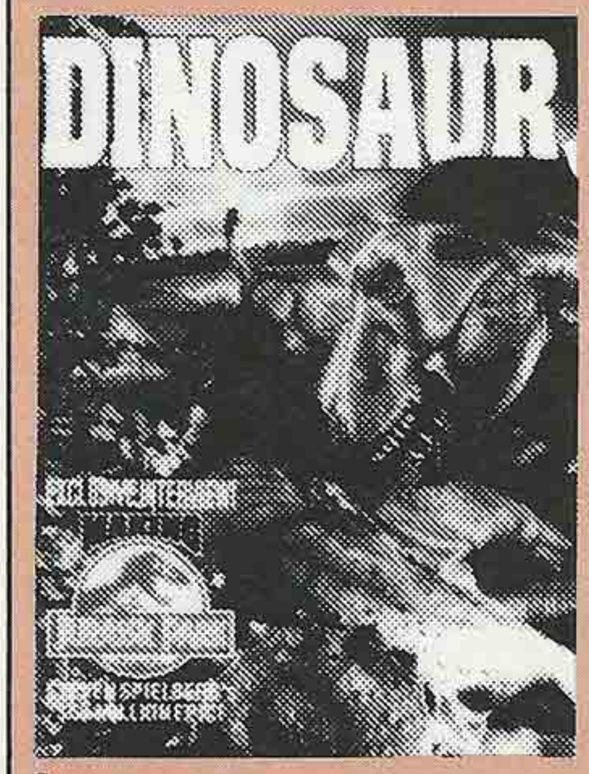

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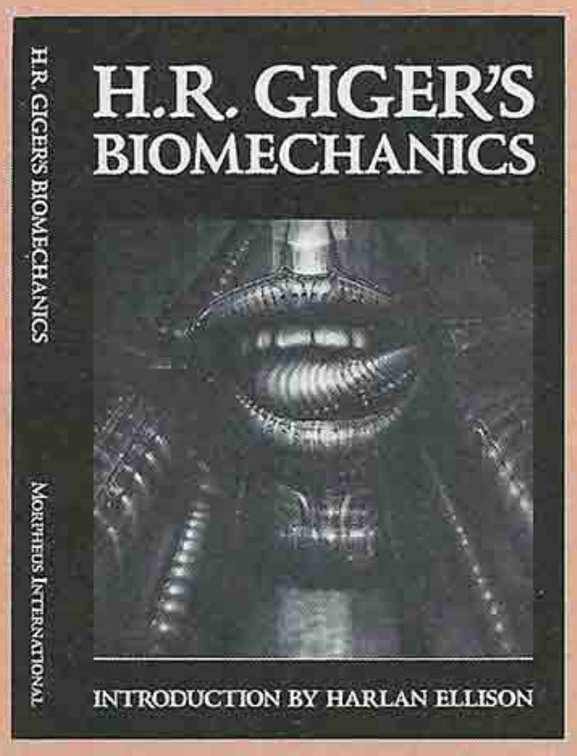

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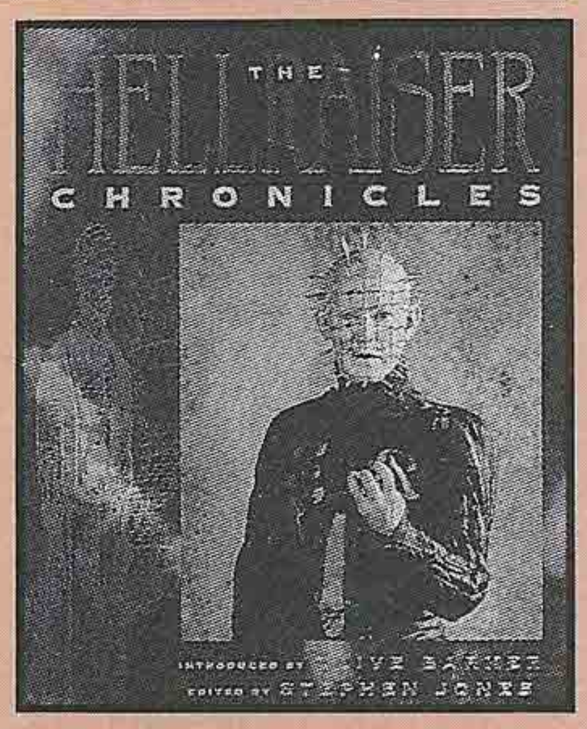

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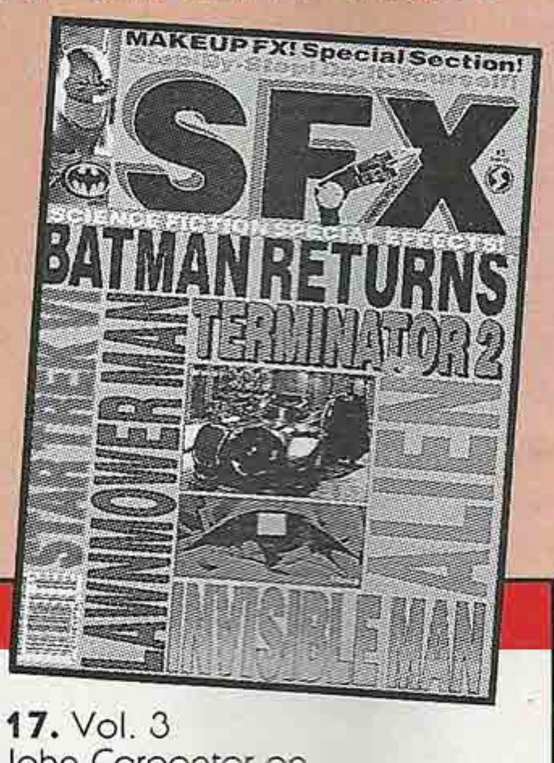

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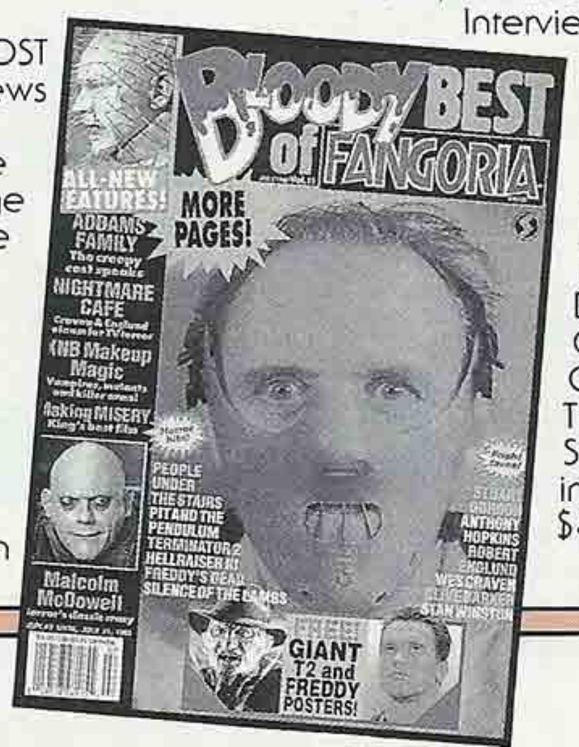

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2. Aside from Jason's drowning and the two original murders, what other tragedy is part of Camp Crystal Lake's past?
3. What is Alice's chief hobby?
4. What was Mrs. Voorhees' job at Camp Crystal Lake?

FRIDAY THE 13th PART 2

5. Who does Alice talk to on the phone just before her murder?
6. What's the name of the new summer camp near the Crystal Lake grounds?
7. What Mario Bava film is said to have inspired the double impaling scene?
8. What was this film's key advertising slogan?

FRIDAY THE 13th PART III

9. True or false: This was the first major-studio horror film of the '80s 3-D boom.
10. What kind of animals are killed in the early scenes?
11. What's the name of the lake house where the action occurs?
12. Who grabs Chris in a dream scene at the end of the movie?

FRIDAY THE 13th—THE FINAL CHAPTER

13. What is Mrs. Voorhees' first name, and where do we see it?
14. What is Rob's motivation for hunting Jason?
15. What movie do the teens watch?
16. What element of the film's newspaper ad art was removed shortly after its release?

FRIDAY THE 13th PART V: A NEW BEGINNING

17. What is the name of the halfway house?
18. What does Reggie scare Tommy with when they meet?
19. What does Jake argue with Joey over before killing him?
20. Where do Demon and his girlfriend live?

FRIDAY THE 13th PART VI: JASON LIVES

21. Where does Jason get his new hockey mask?
22. What song plays during the RV murders, and who sings it?
23. In a subplot cut from the film (but retained for the novelization), who's been overseeing the care of Jason's grave?
24. Who's the only person in the camp who's aware of Jason's presence?

FRIDAY THE 13th PART VII—THE NEW BLOOD

25. After arriving at Crystal Lake, what does Tina first demonstrate her psychic powers on?
26. Whose death does Tina first have psychic visions of?
27. What kind of writing does Eddie specialize in?
28. In what 1988 horror spoof does a *Friday VII* actress read a copy of GOREZONE with *Part VII* on the cover? Also name the actress.

FRIDAY THE 13th PART VIII: JASON TAKES MANHATTAN

29. How is Jason revived at the film's beginning?
30. What is the name of the cruise ship?
31. What high school have the kids just graduated from?
32. When and under what circumstances did Rennie first encounter Jason?

GENERAL TRIVIA

33. The recent *Friday* sequels, being non-union productions, have filmed under false names. What were the dummy titles of *Fridays V* through *VIII*?
34. Steve Miner is the only director to work on two *Friday* sequels. Who's the only writer to work on two, and which ones were they?

ANSWERS

1: "Tom Dooley." 2: A series of fires. 3: She's an artist. 4: She was the cook. 5: Her mother. 6: Camp Packanack. 7: *Twitch of the Death Nerve*. 8: "The body count continues." 9: True. 10: Rabbits. 11: Higgins Haven. 12: Jason's mother. 13: Pamela; on a gravestone. 14: Jason killed his sister. 15: An old stag film. 16: The knife through Jason's hockey mask. 17: Pinehurst Mental Institution. 18: A rubber spider. 19: A candy bar. 20: In a trailer park. 21: Tommy brings it along on his ill-fated attempt to kill Jason. 22: "Teenage Frankenstein," by Alice Cooper. 23: His father. 24: Young camper Nancy (Courtney Vickery). 25: A matchbook. 26: Michael (William Butler). 27: Science fiction. 28: *My Mom's a Werewolf*; Diana Barrows. 29: A houseboat anchor drags an electrical cable over his body. 30: The Lazarus. 31: Lakeview High. 32: When her cruel guardian Charles (Peter Mark Richman), while teaching her to swim, threw her into Crystal Lake. 33: *Part V*, "Repetition"; *Part VI*, "Aladdin Sane"; *Part VII*, "Birthday Bash"; *Part VIII*, "Burial at Sea" and "Ashes to Ashes." 34: Martin Kitrosser (*Parts III* and *V*).

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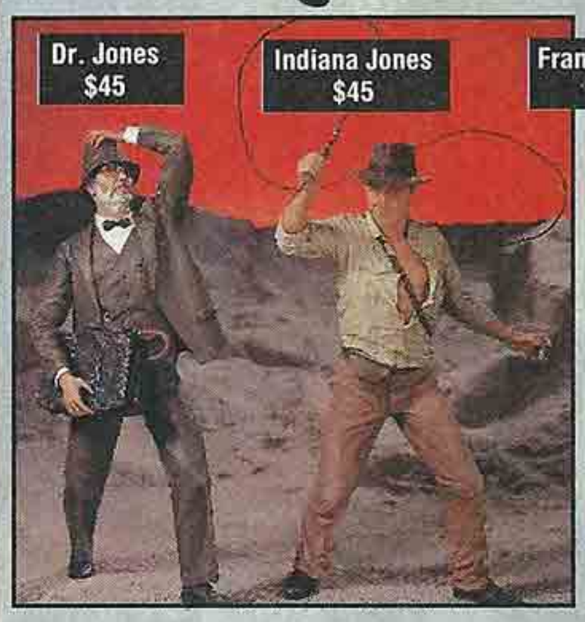

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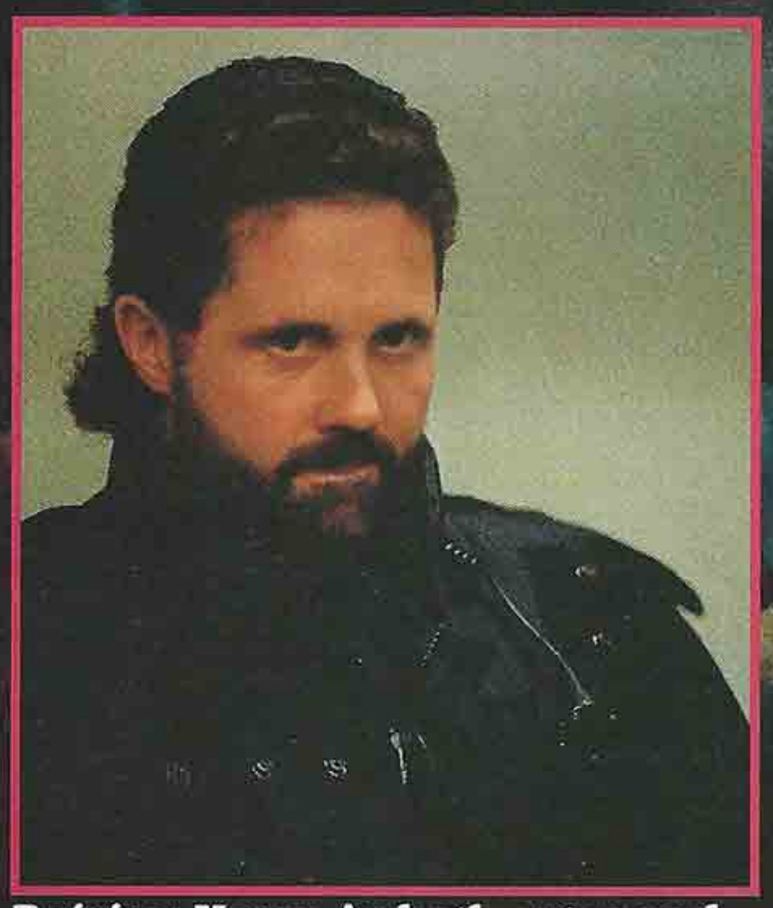
KANE HODDER: THIRD TIME BEHIND THE MASK



Raising Kane: As both actor and stunt coordinator, Hodder has become a triple threat in tackling his third *Friday* film.

All Jason/Hell Photos: Mark Fellman/Copyright 1993 New Line

Coroner Richard Gant suddenly realizes that *this* is now the face he'll see in the mirror each morning.

"Nobody else really knows this character like I do, so everybody seems willing to listen when I say that Jason would do something a certain way."

Kane Hodder doesn't get sentimental about too many things. But when the actor/stuntman, who played the bone-crushing Jason Voorhees in *Friday the 13th Part VII: The New Blood* and *Part VIII: Jason Takes Manhattan*, got the call to put on what's left of the infamous hockey mask a third time in *Jason Goes to Hell: The Final Friday*, something

Jason finds that it's a jungle gym out there as he pursues the new movie's hero.

resembling a lump rose in his throat.

"It was kind of like coming back to an old friend," says the California-born Hodder. "The first time I went over to KNB and tried on the suit and mask, I said, 'Ah yes, this feels good.' Yeah, it's great to be doing it again."

This time out, Hodder's duties as Jason were enough to tax the strength of a whole string of stuntmen. Besides taking the title role, Hodder is serving as the film's stunt coordinator. At one point in *Jason Goes to Hell*, he crashes through a diner and tears the place apart; during a jail-break sequence, a character possessed by Jason literally busts some heads, much to the chagrin of deputies played by LA radio personalities Mark and Brian. In the memorable prologue, the body-count king eats a ton of lead from the barrels of a dozen or more SWAT team guns. And, lest we forget, there's a final physical confrontation that will put previous *Friday the 13th* tussles to shame.

It's halfway through filming on this latest *Friday* epic, and Hodder is taking a break before an afternoon of nonstop bloodletting. The 37-year-old actor, who seems to grow more mellow and accommodating with each succeeding film, admits that for a while, he wasn't sure he'd get another chance to walk in the masked one's sizable shoes.

"For the first year after *Jason Takes Manhattan*, there was no question in my mind that we would do another

"Jason is the kind of character that allows you to get totally out of yourself."

one," he says. "Looking back, I realize that was probably more wishful thinking on my part than anything else. But as the time started getting longer, I began to think that maybe it was really over. Then I started hearing rumblings about Sean Cunningham wanting to do another one, and that KNB would be doing the effects."

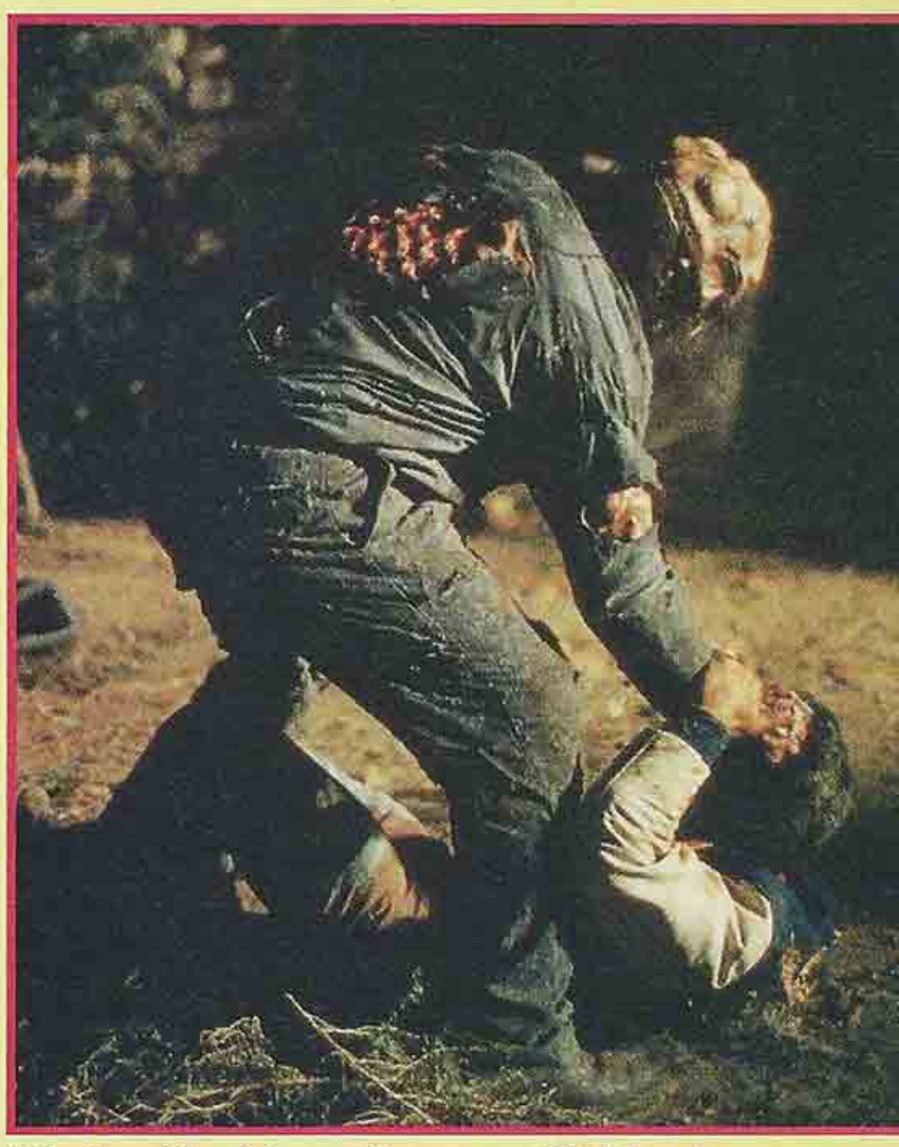
Hodder felt that he was the missing part of the equation. "Nobody else was considered for the role, as far as I know," he says. "And once Adam Marcus was signed on as director, he made it very clear that he wanted me for the part. Sean had never really seen me as Jason, because he had not seen the later *Friday* films. But he recently told me how much he likes what I've done with the character."

According to Hodder, by now he can almost play the character in his sleep. "There's nothing really different in the way I'm playing Jason. The breathing and some of the more subtle movements are things I developed in the previous two films. People have told me that they like those elements. But the bottom line is that I'm still doing things the same way, because I think they still work."

Anybody expecting the same old Jason in the new *Friday*, however, is in for a pleasant surprise. "For one thing, the makeup is totally different," Hodder explains. "Jason's body is similar to the way it was in *Part VII*, with bits of bone sticking out. But the head is very different; there are more bulges on it and a little bit of hair. And, needless to say,

Photo: Ron Grover/Copyright 1989 Paramount

The name was the same, but the look changed completely when Hodder encored in *Friday the 13th Part VIII*.



Under Hodder, the new *Friday*'s violence is more hand-to-hand than hack-and-slash.

the hockey mask has been on a long time, and is becoming part of his head.

"There are a lot of firsts in this movie for my character," he continues, without giving away any particulars. "Something happens to Jason during a fight that's never happened before. There's a scene with a coroner who does something with Jason in the morgue that's a first—and that doesn't turn out too well for him."

And Jason has not been humanized in any way this time out, either. "I'm not crying, and I'm not going to be too friendly," Hodder laughs. "Jason's just as violent as he's been in previous films, but this time out, I'm playing him even more animalistically. The kills are real good and real violent, but probably not as gory. Which is just as well, because thanks to the MPAA, we never get to leave the real outrageous stuff in anyway."

Director Marcus echoes Hodder's explanation of how he's redefining the character for the '90s. "Kane is definitely coming off different in this movie," he says. "He's not playing Jason quite as straightforwardly as in previous films."

Integral to this new approach to the stalker is the fact that his trademark machete is only used briefly; most of this film's violent moments consist of hand-to-hand mayhem. Of particular note, according to Hodder, is the climactic rumble between Jason and good guy Steven (John D. LeMay).

"This fight is one of the hardest scenes I've ever filmed as Jason," he says. "There's a lot of crashing through things and throwing each other around. It's easily the best battle sequence between Jason and another person that's ever been filmed. It lasts much longer, and Jason is almost like a dog playing with a toy in the way he does stuff to this guy. We've spent much more time on the action material, which is what I've always wanted to do. And you'll know it when you see this stuff."

That's probably a stuntman doubling for hero LeMay, but Hodder himself took all of Jason's lumps.

Hodder is not new to flights of fantasy and horror. Since beginning his stunt/acting career at age 20 in an episode of the TV series *Emergency*, he has performed death-defying feats in such fright films as *The Hills Have Eyes 2*, all three *House* movies, *Prison*, *Ghost Town*, *The Horror Show*, *DeepStar Six*, *Leatherface: Texas Chainsaw Massacre III* and others. Most recently, Hodder has been seen out of makeup in *The Rapture* and *Alligator II*, and did stunts on the non-genre hits *The Last Boy Scout* and *Under Siege*. In all, he has appeared in over 50 motion pictures and 60 TV shows.

"I don't like limiting myself to any one kind of movie, because I've found challenges in just about everything I've done," Hodder allows. "But the horror and fantasy films do tend to present unusual situations. When I'm playing monster parts like Jason or Forsythe in *Prison* [for which he swallowed a mouthful of worms], the things I end up doing are totally out there and out of the norm, which is great. I love the challenge."

Regarding his previous Jason stalkings, Hodder says he liked director John Buechler's *The New Blood* better than Rob Hedden's *Jason Takes Manhattan*, but allows that even the much-maligned eighth *Friday* "had some neat moments"—despite a pitiful ending. The actor has kept set diaries on the making of all his *Friday* flicks, which may be published next year as *Jason's Journal*. In addition, Hodder

The masked slayer eats lead but doesn't get dead in the unexpected opening sequence.

A dirt demon arrives to escort a reluctant Jason to his hellish homecoming.

has been a hit at national FANGORIA *Weekend of Horrors* conventions and on his own college lecture tour. He has also parlayed his success into memorable appearances on TV's *Arsenio* and *The Horror Hall of Fame*—both while in costume. Another positive element of doing *Friday the 13th* movies, he adds, has been the quality of the people at the helm.

"In all three *Friday* films I've done, I've been fortunate in getting directors who were easy to work with, and who haven't felt so insecure that they resented my input," he says.

Far from rejecting his ideas, current director Marcus feels Hodder is a godsend. "Kane has been one of the best elements of this movie," the director says. "He's made things a lot easier. He's so breezy about playing Jason. He knows this character so well that it's easy to direct him."

The 6-foot-3, 230-lb. actor agrees that being the only constant in the last three *Friday* films has given him a certain amount of leverage on the set. "Obviously, I have great input on how Jason does certain things," he points out. "Nobody else really knows this character like I do, so everybody seems willing to listen when I say that Jason would do something a certain way. But I don't come across like a jerk with a big ego. I'll usually explain the scene to Adam and demonstrate it, and what usually happens is that he'll see that it does work much better. I'm aware that Adam wants certain things in this film and that the final choice is his, but we've worked well together and I've had almost complete freedom with this character."

"We've spent much more time on the action material, which is what I've always wanted to do."

Consequently, Hodder holds high hopes for *Jason Goes to Hell*. "It could be the best *Friday the 13th* movie ever made," he says. "It's a good script, a good story, there's a lot of action and the quality of acting is much better than it's been in previous films. There are definite differences in this movie that will make a lot of people think, 'I don't know if I like this.' But as they watch it, I know they'll see that this new take on Jason and *Friday the 13th* works quite well."

Hodder is aware that *Jason Goes to Hell* is being trumpeted as the final *Friday* film, but jokes, "Don't be too sure. We all know Jason never dies." He does concede that if this is his last outing as the dreaded Voorhees, he will feel a loss. "There's a lot about Jason that I'll miss," he admits. "Jason is the kind of character that allows you to get totally out of yourself. With Jason I can be as crazy and out of control as I want. Those kinds of roles don't come along too often."

Hodder goes on to hint and tease at the particulars of what happens in the final installment of the *Friday the 13th* saga. "Say, did you hear about how this movie ends? What? Nobody's given away the ending yet? Well, I guess I won't either."

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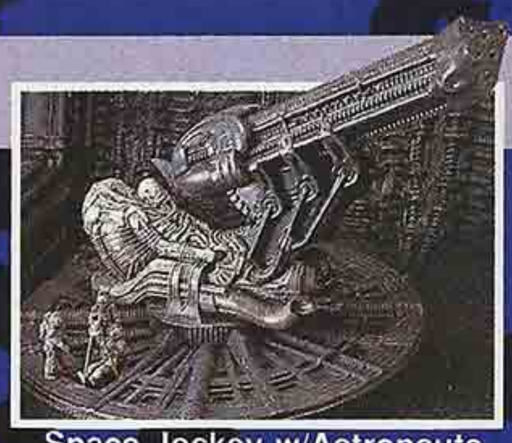

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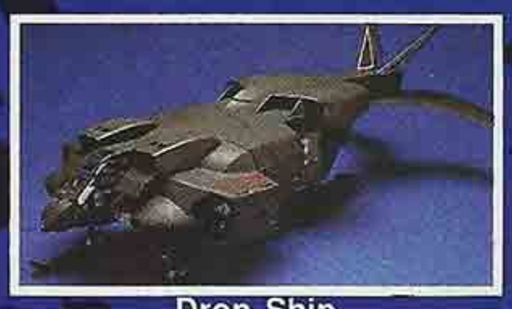

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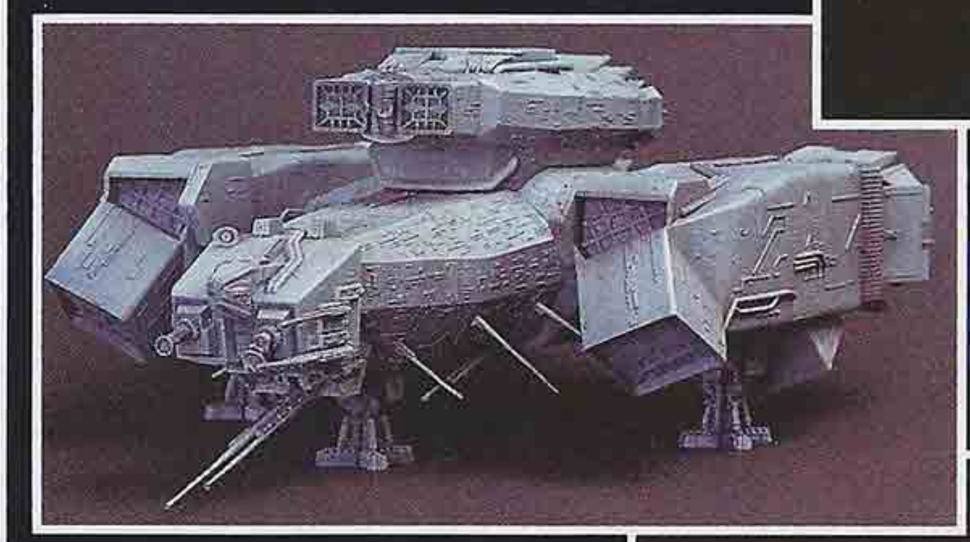

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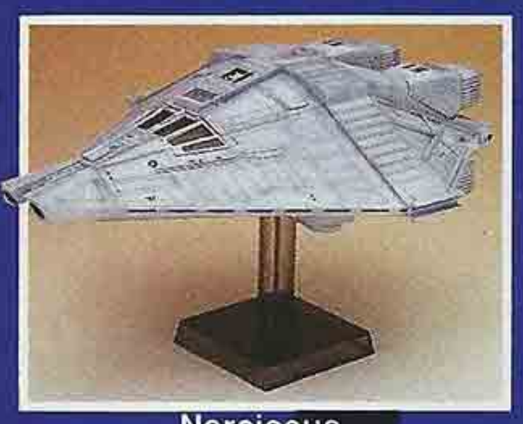

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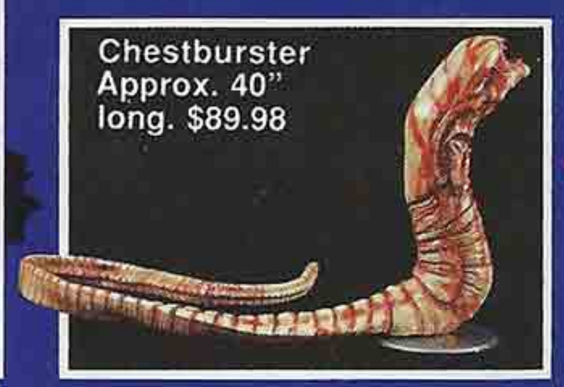

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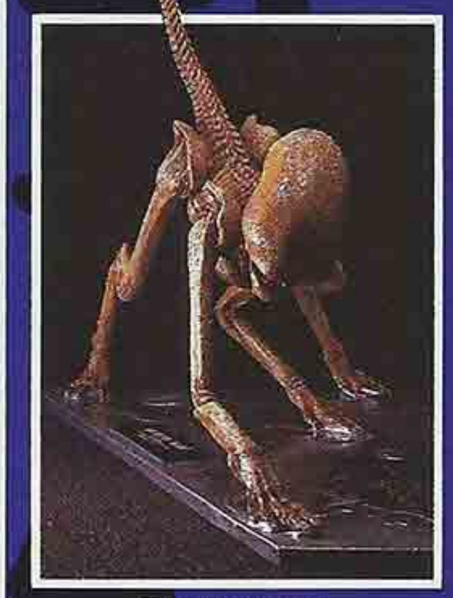

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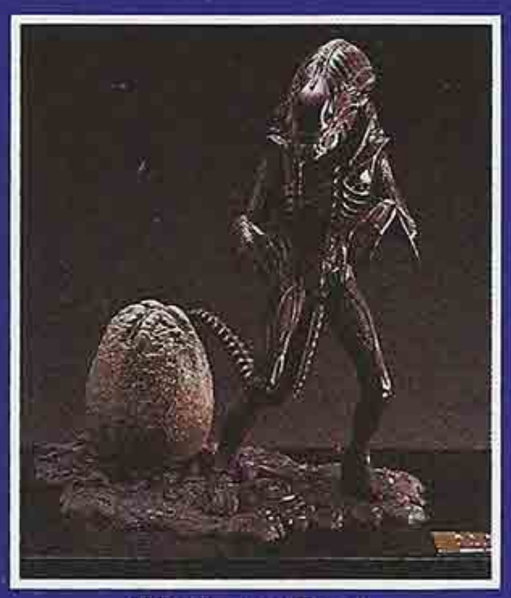

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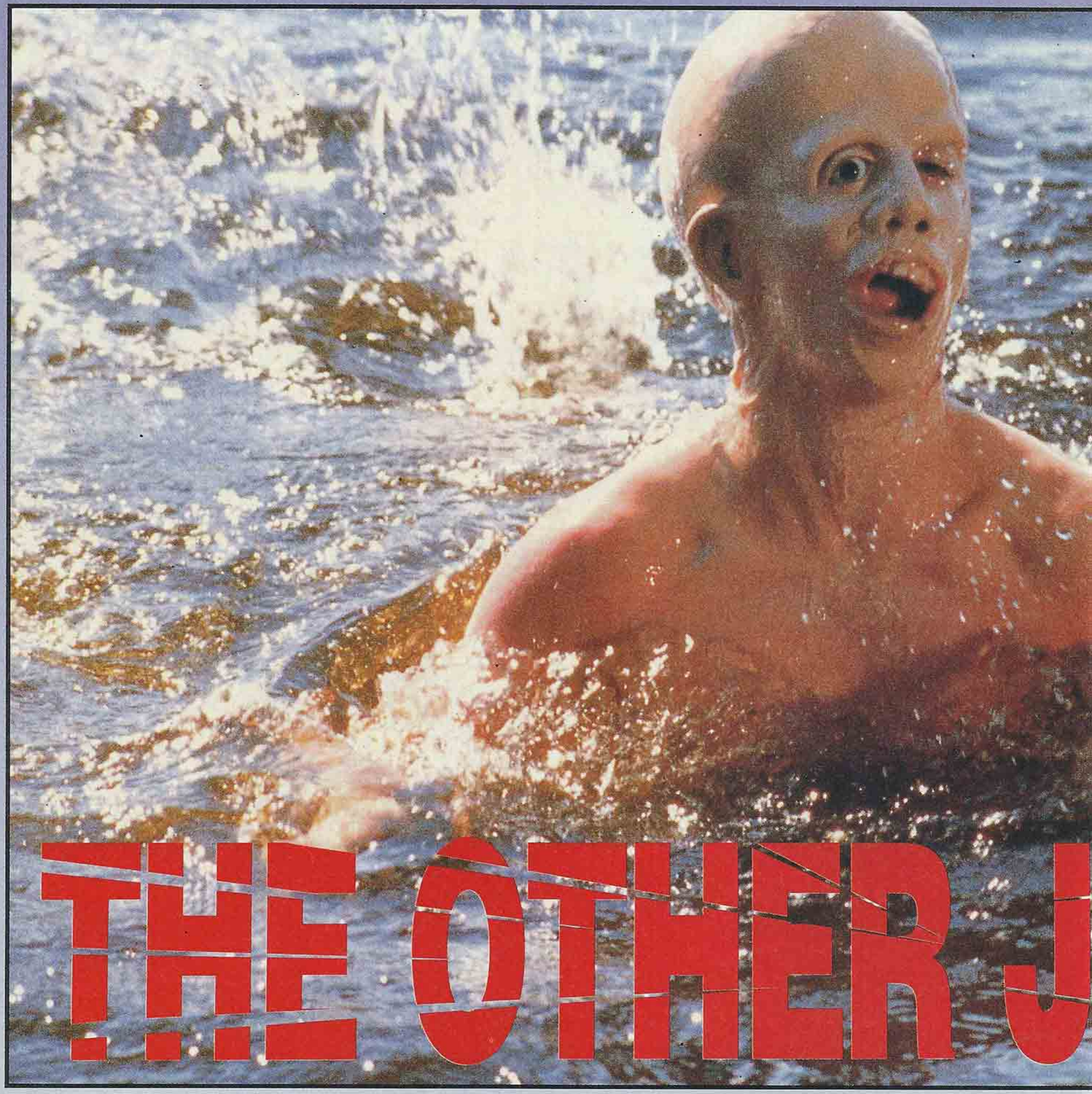
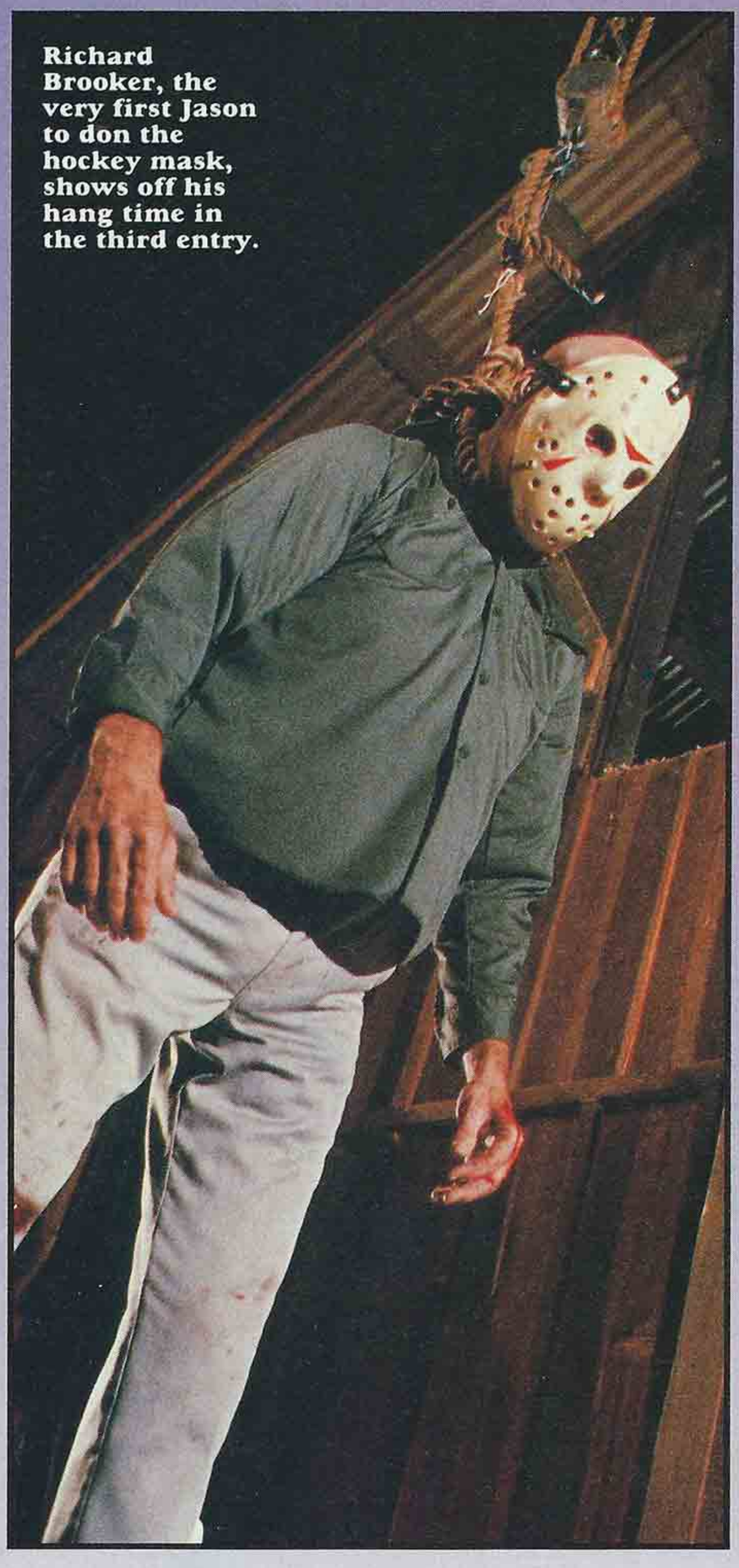


Jason has represented many different things to those brave enough to play him. For actor/stuntman Kane Hodder, who has essayed the fearsome role in the last three *Friday the 13th* fright fests (see page 44), donning the hockey mask and disgusting makeup has led to an active film career and a major fan following; the others who slashed their way through countless Camp Crystal Lake teens have not been as fortunate and failed to win the legendary part more than once. But no matter what effect the *Friday* films have had on their careers, all the thespians who have played Jason can count the job as one of the more unique additions to their résumés.

"The only advice [the director] had was not to ask what Jason's motivation was... because Jason has no motivation."

The original *Friday the 13th* was a lean, mean horror machine. When the long-abandoned (and soon to be notorious) Camp Crystal Lake is reopened, a group of youths are knocked off by an unseen killer. Though it's Jason's mom who turns out to be the vengeful slasher in this bloody whodunit, who can forget adolescent Jason's terrifying leap from the lake at the film's conclusion? Not Ari Lehman, who appeared as the teenaged corpse in that scene and as a drowning Jason in a flashback.

"I was taking the idea of playing Ja-



son very seriously," recalls Lehman, who was 14 when he nabbed the brief but memorable role. "[Sean] Cunningham told me what he wanted, but you could tell he was getting a kick out of this kid wanting to know how he should be playing Jason. I was probably taking the role much more seriously than anybody else on the film."

Lehman, who earlier made an unsuccessful attempt at landing a role in the Cunningham obscurity *Manny's Orphans*, spent four days on the original *Friday the 13th* set and, no doubt, bumped into the then-11-year-old Adam Marcus (who served as a gofer on the film and would grow up to direct *Jason Goes to Hell: The Final Friday*). He certainly crossed paths with makeup artist Tom Savini. "We had the makeup down to a science," Lehman laughingly recalls. "Tom would come in, pour a bucket of plaster over my head, and I was Jason."

The young actor recalls having a good working relationship with the cast and crew, "even though they did kind of look at me as just being this kid," but did not get to see the finished *Friday the 13th* until two years after its release. And since his parents had given their blessing for the young actor to do the part, he felt the least he could do was take them along. "Boy! My parents were really grossed out!" he laughs. "I don't think they knew how bloody the movie was going to be."

For his big scene, in which he wore only a jockstrap and Savini's makeup, Lehman was required to spend a good deal of time submerged in freezing water. "We rehearsed that a number of times," he says. "At one point, Sean saw something he liked and told me to try it again, but to move a little slower. What he did not tell me was that he had the cameras rolling all the time. So what was supposed to be a rehearsal scene ended up being the cut that made the film."

Lehman's *Friday* gig ended his act-

ing career, which he exchanged for one in music. "But I'll always remember playing Jason," he concludes. "And I have no regrets."

Neither does Francis Warrington Gillette III, who used only his middle and last name when he played Jason in *Friday the 13th Part 2*. Gillette, a former economics major who was then a struggling actor, settled for the murderous role when he failed to land a speaking part. But he *did* get to play a mature Jason, chopping and slashing his way out of the woods and into a new series of Crystal Lake counselors to avenge his mother's death in the earlier hit.

The Maryland-born Gillette, now an East Coast clothing entrepreneur, knew the part would demand little of his acting skills. "But I thought the idea of running around killing people and offering the kills to my mother's head would be amusing," he says. However, the difficult Carl Fullerton makeup he had to wear left him far from laughing. "They glued rubber pieces on my face to distort it, put dentures in my mouth that kept it forced open and closed off one of my eyes," he recalls. "I had trouble eating and drinking and, with only one eye open, I lost my depth perception."

Things went from bad to worse when it came time for him to leap through a cabin window and attack heroine Amy Steel. "The art director forgot to score the window," Gillette explains. "So when the director [Steve Miner] called for action, I ran full speed at the window, hit it and bounced straight back. By the time we reached that scene, I was so sick and uncomfortable with the whole process that I really could have killed that girl."

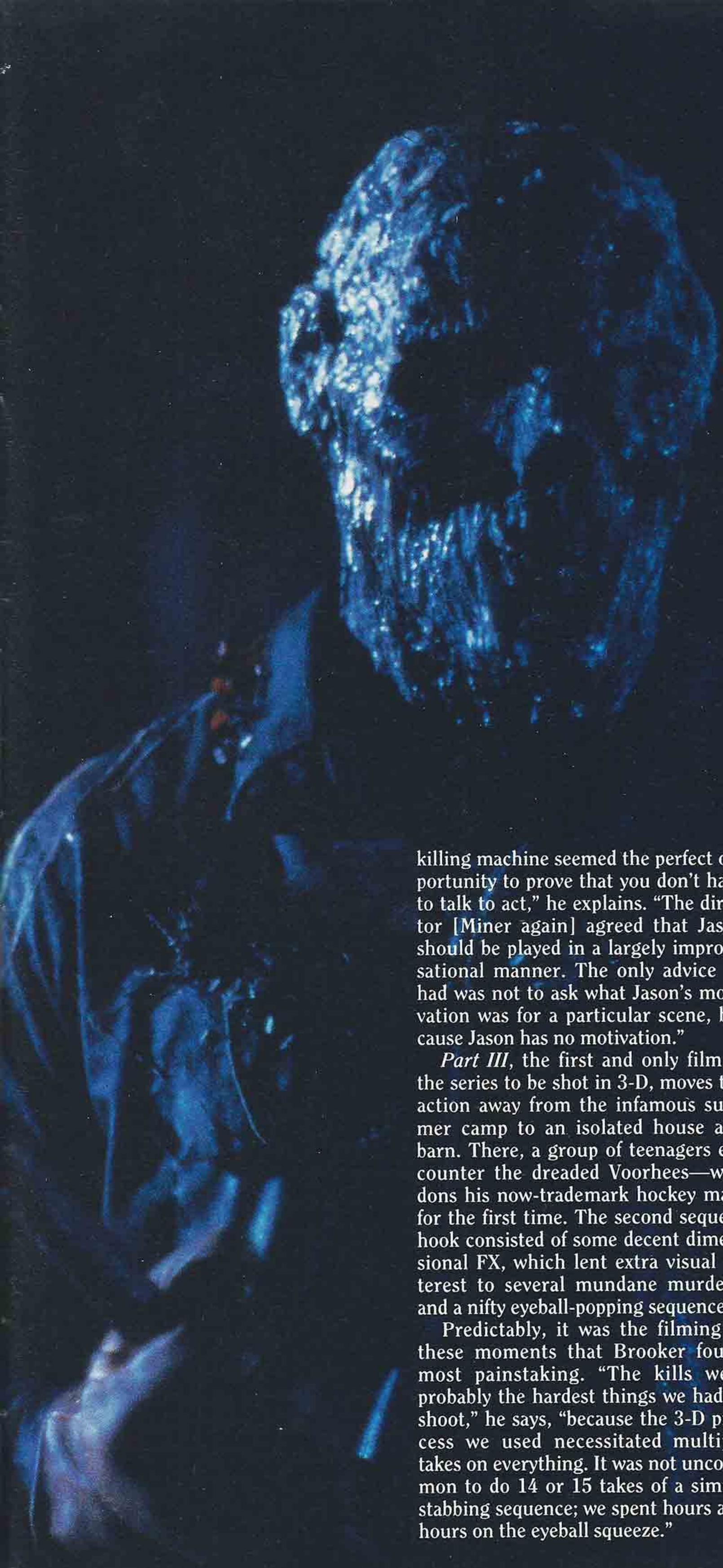
When Gillette and a group of friends went to see the fruits of his labor, the actor expected quite a bit more than he saw. "I thought I had this really great part," he says, "and there I was on the big screen, saying absolutely nothing and just killing a bunch of kids."

Richard Brooker was new in the country and needed work. Little did he know that when he answered a trade magazine ad looking for a big man to star in an unnamed horror film, he would end up playing Jason in *Friday the 13th Part III*. This surprise provided the 6-foot-3-inch actor and professional trapeze artist with both a job and a chance to test his theory about the previous *Friday* films.

"Starring as a totally mindless

Audience demand, a lightning bolt and a well-placed metal rod brought Jason (C.J. Graham) back in the sixth *Friday*.

Until Kane Hodder came along, *The Final Chapter*'s Ted White was the most experienced actor to play the undying villain.



killing machine seemed the perfect opportunity to prove that you don't have to talk to act," he explains. "The director [Miner again] agreed that Jason should be played in a largely improvisational manner. The only advice he had was not to ask what Jason's motivation was for a particular scene, because Jason has no motivation."

Part III, the first and only film of the series to be shot in 3-D, moves the action away from the infamous summer camp to an isolated house and barn. There, a group of teenagers encounter the dreaded Voorhees—who dons his now-trademark hockey mask for the first time. The second sequel's hook consisted of some decent dimensional FX, which lent extra visual interest to several mundane murders, and a nifty eyeball-popping sequence.

Predictably, it was the filming of these moments that Brooker found most painstaking. "The kills were probably the hardest things we had to shoot," he says, "because the 3-D process we used necessitated multiple takes on everything. It was not uncommon to do 14 or 15 takes of a simple stabbing sequence; we spent hours and hours on the eyeball squeeze."

But the 3-D hardships paid off, after a fashion. "I wasn't a bad Jason," Brooker laughingly claims, adding that having essayed the masked killer proved to be an ice-breaker with the ladies. "I was once introduced to a girl in a bar as the guy who played Jason," he smiles. "She wanted to know if I slept with a hatchet in my bed."

One and a half years after the third film, the monstrous marauder returned for what was ostensibly *Friday the 13th—The Final Chapter*. After coming back to life and offing a couple of morgue attendants, Jason returns to Crystal Lake, where another group of teens have shacked up in yet another isolated house. The hook here is that Jason has finally met his match, and is reduced to hamburger by youthful monster-killer Tommy Jarvis (Corey Feldman).

This time, veteran stuntman Ted White answered the call to fill Jason's boots. At first, White hated everything about *Friday the 13th*. "Except the money," he admits. "I was totally mercenary. I did it for the bucks."

But once he was on the *Final Chapter* set, White got into the film's spirit—so much so that he developed his own philosophy on how to add depth to the stalker. "When I was not on the set, I did not socialize and basically kept away from everybody," he recalls. "My idea was that once people became too familiar with him, they would lose their fear of him on screen. I felt the other actors really had to fear Jason for the movie to be effective."

He didn't keep *too* much in character, though. The actor, who relates that the only drawback to the role was lying on the morgue slab, actually turned guardian angel during a long night's filming. "We were shooting the scene where the girl is naked in the middle of the lake," he says. "It was the dead of winter, and she was so cold that she actually started crying. Finally, I got fed up and told the director [Joseph Zito] that I would stop working if they didn't get her out of the lake and let her warm up a bit. They did."

White, whose numerous credits include an unmasked villain role in the same year's *Romancing the Stone*, retained his basic objection to this type of movie and refused screen credit on *Final Chapter*. Nonetheless, he was surprised at the finished product. "Production-wise, it was a much better movie than I thought it would be," he allows. "It was scary, and it had all the fright anybody could ask for."

By the time *Friday the 13th Part VI: Jason Lives* rolled around, the stalker had good reason to wear the mask.

Future *Silence of the Lambs* makeup maestro Carl Fullerton gave Warrington Gillette his monstrous look for *Part 2*.

All Photos: Copyright Paramount

Not enough in the producers' eyes, apparently, since they unleashed *Friday the 13th Part V: A New Beginning* upon the movie-going public in 1985. This installment finds a now-teenaged Tommy Jarvis sequestered in a halfway house for mental patients, dreaming of Jason and soon discovering that the seemingly immortal murderer is back and slaying again. This Jason turns out not to be the genuine article, but a deranged paramedic named Roy Burns. Dick Wieand essayed this pseudo-Jason, and would just as soon forget the whole thing. "I'm not ashamed of having played Jason, but I wish people would stop making such a big deal out of it," he says. "I really do wish that people would forget that I did that picture."

During the film's release, Wieand told *People* magazine about the bizarre audition process he went through for the role. "The director told me to stare at an empty desk and react as if I saw my son laying there hacked to bits," he says. "How I got the part is beyond me, because I really did not belong in Jason's shoes. I am absolutely not a scary person."

C.J. Graham auditioned for the part of Jason in *Friday the 13th Part VI: Jason Lives* on a whim. Though the actor thought that he was the clear frontrunner, he was not too disappointed when the job went to somebody else. But he was downright surprised when, five days later, he received a telephone call from the filmmakers.

"The stuntman they had hired was not coming across with the power and force that the director wanted," says the nightclub manager-turned-actor. "It was Friday. They wanted me in costume and on the set Monday."

As its title suggests, this sequel brings Jason back from the grave, courtesy of a lightning bolt and an ill-placed metal fence post. Once ambulatory, the masked one proceeds to torment a grown Tommy Jarvis and kill yet another group of counselors at Crystal Lake (this time, the town is renamed Forest Green). Despite a few tweaks by director Tom McLoughlin, fatal slashings and gory action sequences were still the name of the game—as the 6-foot-3, 218-pound Graham quickly discovered firsthand.

Not Jason, but an incredible simulation! Dick Wieand showed his chops in *A New Beginning*.

"I was taken aside before each stunt and told exactly what would occur," he says. "I knew precisely what the impact of going through a wall or a door would feel like before I did it, so there was no surprise or fear."

Graham's biggest jolt during *Friday VI* was a literal one—specifically, during the bit in which Jason gets hit by a shotgun blast. "The jerk cable I was tied to was set to hit me with 300 pounds of pressure," he reveals, "which could have done some serious damage if I did not have an idea of what was coming. I started out with practice jolts of 100 and then 200 pounds, so I could gradually work up to the required impact."

The actor had no such luxury during the film's fire-in-the-lake finale. "That was a one-taker," he says. "My entire back was on fire, but fortunately, I was waist-deep in water at the time. So if it got too hot, all I had to do was dunk myself. Unfortunately, when I did that, I ended up getting covered with leeches—which wasn't too much fun."

Having since passed the machete to current Jason actor Kane Hodder, Graham donned another ugly mask as Hellcop in last year's amusing *Highway to Hell*. However, his Crystal Lake memories remain the fondest. "I wasn't a serious actor at the time—I just did it as a lark," he concludes. "The role of Jason was basically dumped in my lap. But I would put on the mask in a minute if they asked me to do it again."

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The Surviving Starlets of FRIDAY THE 13TH

Theirs is a secret society within the acting community—a club so exclusive that its membership numbers only nine. Their rite of passage? To run, scream, draw blood and—in the end—to kick Jason's ass! They are the Women of *Friday the 13th*, a spunky band of femmes who have defied the *Friday* odds and survived to ultimately—albeit temporarily—send their attacker to the promised land. Jason's female opponents have stories to tell, and it's time to document the best of them. The good, the bad, the ugly and the unpleasant: All of these factors marked the experiences of the actresses who fought Jason Voorhees and lived to tell about it.

Our story begins with Adrienne King. The young actress was not too thrilled with her Poconos, Pennsylvania accommodations, and she could have used a bit more of a paycheck. She knew that the first *Friday the 13th* was not going to be *Gone With the Wind*. So why did she jump at the chance to play Alice in Sean Cunningham's low-budget 1980 slayathon?

"Being scared is a relatively easy emotion. It wasn't that hard to imagine somebody coming after me with a knife."

Photo: Ron Grover

In the eighth *Friday* installment, Jason Took Manhattan and tried for Jensen Daggett's throat, too.

"What I liked about the original *Friday* script was that my character was not the typical horror bimbo," the New York-based King remembers. "Alice was strong, tough and had brains. I also liked the idea that I was going to be the film's only survivor."

King, of course, spent scant time going *mano a mano* with Jason in the first *Friday*; her antagonist was the character's mother, played by Betsy Palmer. In decapitating Palmer with a machete, King was the only *Friday* actress to put her attacker down permanently—though Jason came back to return the favor, claiming Alice as his very first victim in *Friday the 13th Part 2* a year later.

King's experience with Jason in the first *Friday* was limited to the movie's final shock moment, when the deformed youngster leaps from Crystal Lake to grab her out of a canoe. The scene that scared audiences everywhere was a harrowing one for the actress as well. "It took us three months to shoot that," she recalls. "We first shot it in September, then again in October and finally the last time in November. On the first two attempts, something went wrong and we had to

reshoot, so even though it's supposed to be spring in the movie, it was actually 28 degrees and snowing by the time we got around to shooting it a third time. Sean was real apologetic and promised me, 'This is the last time I'm going to ask you to do this.' We finally got the scene, but the water was so chilly and I was wearing so little that I came down with a bad cold and was out of commission for two weeks."

Despite the tough times, King, who has gone on to appear in several soap operas and TV shows like *The Equalizer*, looks back fondly on her *Friday* adventures. "There had not been too many slasher films at that time, and so there was a real sense of innocence involved in making that first *Friday*," she says.

Photo: Mark Fellman/Copyright 1993 New Line

Mother love meets the survival instinct when Kari Keegan becomes the latest *Friday* heroine.

Amy Steel was not normally subject to jangled nerves, but all that changed when the actress landed the lead role in *Friday the 13th Part 2*. "Working for two months at night on that film eventually gave me the heebie-jeebies," recalls Steel, a former model. "Constantly having dirt and water thrown on you, and watching the actors you've been working with being killed, with blood pouring out of them—well, you know it's not real, but after a certain point, it became a very tense experience."

The movie cast Steel (whose subsequent film credits include *Walk Like a Man* and *Fat Chance*) as Ginny, a camp counselor whose sympathetic feelings toward troubled youth are put sorely to the test when Jason comes calling. In her most memorable scene, Steel takes on both the sweater and the persona of the killer's deceased mother in an attempt to get the drop on him. While shooting the sequence, Steel drew some real-life blood when her machete swing at the killer ended with her slicing the stunt Jason's finger.

For the most part, she admits that her role in *Friday Part 2* was not especially complex. "Being scared is a relatively easy emotion," she says. "It wasn't that hard to imagine somebody coming after me with a knife."

One moment that particularly unnerved Steel, however, involved Jason's climactic crash through a cabin window to grab Ginny off a bed. "I didn't care for that scene at all," Steel confirms. "Something would always go wrong, and we ended up having to shoot it three times. The worst part was sitting on the bed, hearing the high-speed camera making this whirring sound, and all of a sudden this monster would come crashing through the window. Because it required me to be emotionally involved and believably scared, I was a little crazed by the third take."

Dana Kimmell was not thrilled when she first read the script for *Friday the 13th Part III*. The concerned performer, who ultimately played Chris, found much that rubbed her the wrong way. "I was not wild about all the gore and the sexual stuff," says Kimmell. "So I talked to [producer] Frank Mancuso Jr., and a lot of those elements were eliminated or curbed. But I still had some inner struggles because of the way I felt about *Friday the 13th* films in general, and so I felt funny the whole time I was making the movie.

"I'm not a big fan of R-rated films," the actress continues. "I believe movies should be doing a better job of standing up for good values and morals."

Ironically, it was her performance in another slasher film—1981's *Sweet 16*—that led Kimmel to her *Friday* role; she went on to the Chuck Norris film *Lone Wolf McQuade* and numerous TV appearances. Her character Chris was the first of Jason's heroines to get out of the summer camp setting, and also the first of several to have a previous encounter with Crystal Lake horrors as part of their backstory. The

***A New Beginning* found Melanie Kinnaman taking on the m.o. of another classic horror villain to fight Jason.**

In fact, it is the little brother of Beck's character (played by a young Corey Feldman) who delivers what was supposed to be the final *coup de grace* to Jason. As Trish, Beck witnesses the murders of a houseful of teens next door, as well as that of an amateur Jason hunter she befriends. But she notes that one particular death discovery—one she calls "my best scene"—was ultimately cut from the movie.

"It's the scene where I find my mother, and she's dead," the California-born Beck says. "The producer and the director [Joseph Zito] decided the scene was too offensive, and I can almost agree. She didn't have sex, so how could she die?"

Prior to *Friday* duty, Beck, an actress since age 2, appeared in Alfred Hitchcock's *Marnie* and the 1976 cult classic *Massacre at Central High*. She's steered clear of horror roles since *Friday*, though—among other things, she turned down a part in *Re-Animator*—possibly due to the strange events that plagued her during *Friday*'s shooting.

"A lot of weird things were going on

most memorable facet of *Friday Part III*, however, was the fact that it was filmed in 3-D.

Nonetheless, her recollections of the film and its dimensional shooting are limited. "Because of the 3-D process, we had to work some extra-long nights," offers Kimmell, who's also an accomplished musician. "The camera angles and the lights had to be set a certain way, and that meant extra time for the scenes to be shot."

Kimberly Beck remembers her trial by terror in *Friday the 13th—The Final Chapter* as a series of tearful encounters.. "I cried every time they put water on me," she says. "I cried when I had to fall in the mud. I cried when I had to fight Jason. But after I stopped crying, I went ahead and did what I had to do."

Which meant, among other things, performing enough of her own stunts to qualify for a Stuntman's Association card. The lion's share of Beck's rough-and-tumble work occurred during the climactic battle with Jason. "The scariest and hardest part of those scenes was when I had the machete in my hand," she says. "It was pretty sharp, and we had to choreograph all these moves. I had a hard time getting them right and, just before the final scene was shot, I got really upset. I thought I was going to screw up and actually kill this poor guy [Jason actor Ted White]."

Dana Kimmell goes through the traditional find-the-dead-friends routine in the third *Friday* film.

in my life at the time," she recalls. "I always went to this park near my house to run, and this strange man started showing up and watching me from a distance. That was creepy, and so were the strange telephone calls I would get; I got them at all hours. I have no idea if somebody knew I was doing the film, but the scary scenes at the park and the phone calls stopped when I finished the movie."

"What I liked about the original *Friday the 13th* script was that my character was not the typical horror bimbo."
—Adrienne King

Photo: Courtesy Lar Park Lincoln

Jason learned about "mind over matter" the hard way when he encountered Lar Park Lincoln in the seventh *Friday*.

Melanie Kinnaman did her homework after she was awarded the starring role of Pam in *Friday the 13th Part V: A New Beginning*. She studied the previous *Friday* films, as well as the fright stints of classic screamer Jamie Lee Curtis. "I was prepared to make the most of the opportunities I was given," claims the accomplished dancer and stage actress. She soon discovered, however, that a good deal of her work involved running like hell and hoisting heavy metal.

"The night we filmed the scene where I attack Jason with a chainsaw was about the hardest thing I had to do," Kinnaman says. "It was just so funny. I mean, there I was with this smoking chainsaw, going after this 6-foot-3-inch guy with a saber in his hand. I thought, 'He could kill me in a second, and they're trying to make this play like I've got the upper hand.' "

Friday fans will no doubt recall that Kinnaman's foe wasn't a bona fide Jason, but an imposter to the throne. This substitute murderer is an ambulance driver gone round the bend after witnessing the violent death of his son at the youth home where Kinnaman's character works. As the death toll (a record number for the *Friday* films) mounts, she must not only deal with the question of whether Jason's now-teenaged killer (John Shepherd) is the culprit, but also with the familiar chases through the woods with the demented slayer in hot pursuit.

One such sequence led to a dubious highlight for the pretty star. "There was one scene that we shot using rain machines," she recalls. "I had to run toward the camera and stop on a certain mark, which was not easy. At one point, I hit the mark and promptly fell down. Rather than cutting, the director told me to keep crawling through the mud. So I spent the next five minutes rolling and screaming through this dirt. When it was over, I said to myself, 'I went to acting class for this?' "

For actress Jennifer Cooke, who played sheriff's daughter Megan in *Friday the 13th Part VI: Jason Lives*, the film represented little more than a paycheck "and a chance to drive a car real fast.

"The script said to scream on cue, and I did," the Setauket, New York native recalls. "I memorized my lines and showed up on time. That's about all you can do with a film like this. You can't really draw on past experiences for inspiration. I don't know about you, but I've never been chased by a monster with an ax before."

The sixth *Friday* finds Cooke's ingenue befriending Jason-slayer Tommy (Thom Mathews) after he accidentally brings the monster back to life during an electrical storm. She tries to convince her lawman father that Tommy's rants about Jason's return are true, but in time-honored tradition, the sheriff doesn't believe her until it's too late.

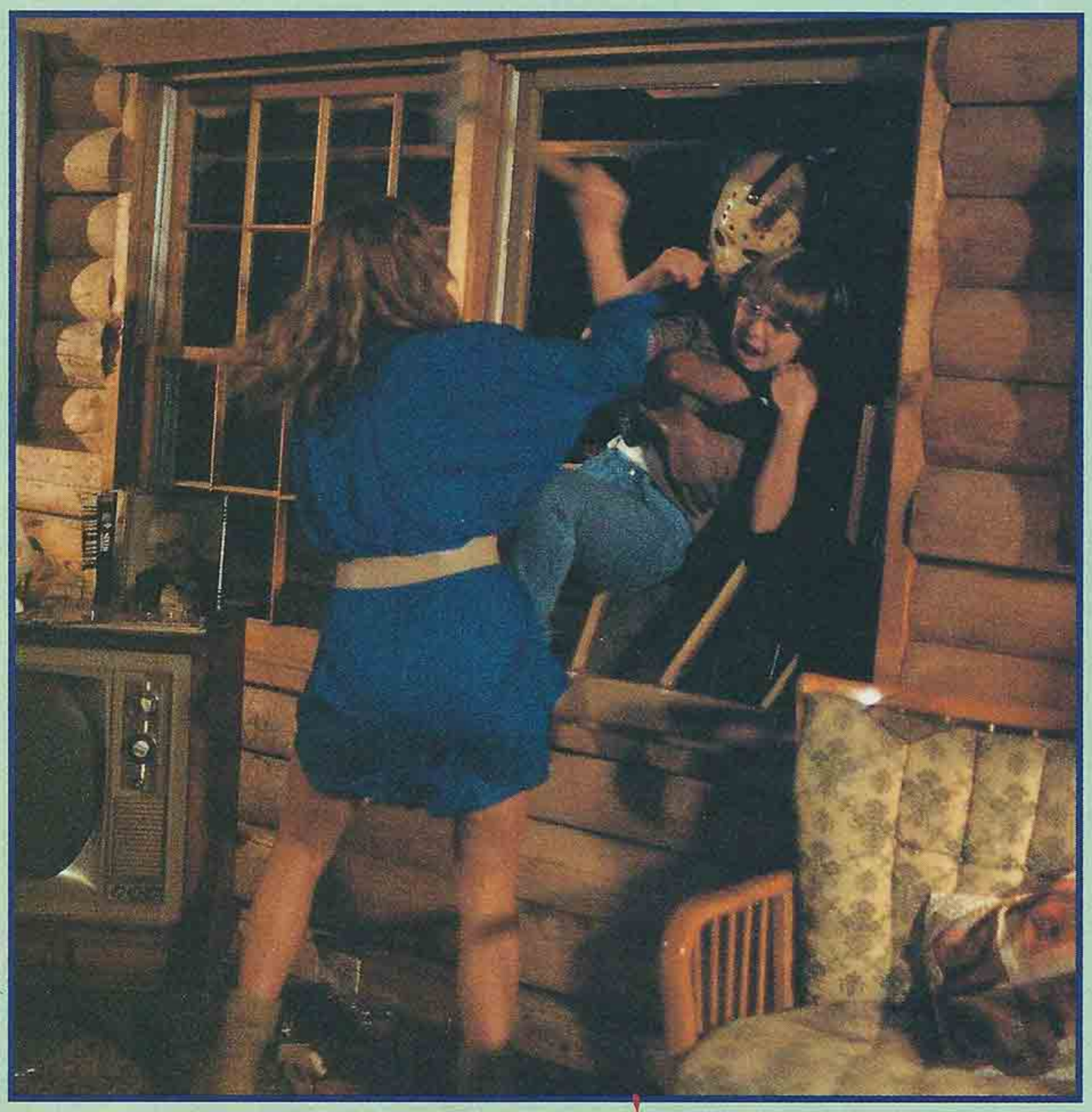


Photo: Larry Secrist

Kimberly Beck is embroiled in a harrowing child custody battle in *The Final Chapter*.

A former regular on the NBC series *"V"*, Cooke's strongest memory of her otherwise bleak *Jason Lives* tenure was the especially uncomfortable near-drowning sequence. "We did the wide shots of that scene in a lake in Georgia at 3 a.m., and all I was wearing was a coat and blue jeans," she remembers. "Then, when we got back to LA, we filmed the close-ups in a swimming pool at 4 a.m. It was horrible!"

The attitude Lar Park Lincoln brought to the role of telekinetic Tina in *Friday the 13th Part VII—The New Blood* wasn't nearly so negative. In fact, she was particularly excited about it.

"I'm probably Jason's biggest fan," the Texan actress proclaims. "I've always been a horror film buff, and I'm proud to say that I've seen every one of the *Friday the 13th* movies."

Lincoln's contribution to the series found her taking on her murderous foe with more than conventional weapons. The actress, whose other genre credits include *House II: The Second Story* and the direct-to-cable thriller *Fatal Charm*, plays a girl whose psychic powers give her an extra edge against Jason, whom she has inadvertently resuscitated while trying to raise her drowned father from the bottom of Crystal Lake.

Before the supernatural showdown, of course, Lincoln's character runs afoul of the usual *Friday* mayhem. "I never realized I'd have to be around all those dead bodies," she chuckles. "One morning we were shooting the scene where I discover the head in the flowerpot. We had been shooting all night and had to do a pickup shot early in the morning. I took one look at the head and totally freaked."

"I thought, 'He could kill me in a second, and they're trying to make this play like I've got the upper hand.' "
—Melanie Kinnaman

The former model was also frazzled during the final fiery confrontation between Tina and Jason. "We could fake things like the television flying over my head, but we could not fake fire," she says. "So I ended up being real close to Kane [Hodder] when he was doing the full-body burns. Of course, Kane and all the effects people knew what they were doing, but being that close to the flames really made me nervous."

Jensen Daggett had what many would consider the classic *Friday the 13th* audition when she tried out for 1988's *Friday the 13th Part VIII: Jason Takes Manhattan*. "My screen test consisted of reading a few scenes and screaming into the camera," laughs the Connecticut-born actress, whose only pre-*Friday* film credits had been small roles in *The Fabulous Baker Boys* and the cheesy sci-fier *Invasion Earth*. But the spunky Daggett, when informed she had the role, did not face the opportunity to take on Jason with much trepidation.

"At first I thought, 'Oh no!' " she admits. "But in a way, I was also excited. I had seen the first seven *Friday* films, and I felt that this would be a good chance to experience the technical side of filmmaking that you never get in acting class."

What Daggett hadn't counted on was three months of night shooting under less than desirable conditions. Since this entry takes place largely in the bowels of a cruise ship and in the seedier side of New York (actually filmed largely in Vancouver), she found herself wading through water and grime on a regular basis.

"Every time I turned around, it was 4:00 in the morning and I was getting hosed down," she chuckles. "For the subway sequences, we used an old mail tunnel that ran under the city of Vancouver. The special effects people filled that passage with 3 feet of yellow and brown water, and I remember spending a whole night walking through that disgusting stuff!"

Among her other less favorite moments playing the film's heroine Rennie were "having to work with that stupid dog," and an unnerving incident during a stalker attack sequence. The scene in question involved Jason shoving his fist through a ship's porthole and grabbing Daggett by the throat.

"One shard of candy glass was only about an inch from my neck," she recalls, "and having to deal with being pulled right toward it was really frightening. I wasn't acting during that scene—I was really scared."

Daggett has never looked at her participation in *Jason Takes Manhattan* as a detriment to her career. She has

turned down other horror roles (her subsequent appearances include a pair of TV movies as well as the upcoming theatrical release *Rules of the Game*), but having that fright flick on her résumé never really bothered her—with one notable exception.

"The only time that I was embarrassed about having done *Friday VIII* was when I met with Oliver Stone," she reveals. "Since it was my biggest credit to that point, it was the first thing he read. He just looked at me and said, 'Oh, so you've done a *Friday the 13th* movie?' But I'm not really ashamed of it. Everybody is entitled to do a couple of off-the-cuff, bizarre types of films, and nobody really cares."

Kari Keegan was well versed in *Friday* lore when she was offered the part of Jessica Kimble in New Line Cinema's *Jason Goes to Hell: The Final Friday*. Consequently, the veteran of numerous theater and independent film performances figured that her lungs and her legs would get the biggest workout.

"But I was surprised, very happily surprised," she discloses while filming

All Photos: Copyright Paramount

Jason took his leading lady (Amy Steel) home to mother—much to her dismay—in *Part 2*.

Alice in Horrorland: Adrienne King survived the first *Friday*, only to be cut down in the second installment.

Friday's final entry. "Jessica's not your typical *Friday the 13th* teen; she doesn't do the usual horror thing, and there is no nudity. She doesn't have sex and she doesn't die. She's strong, centered and a grown-up, mature woman. To my way of thinking, Jessica is a cross between Linda Hamilton in *Terminator* and Sigourney Weaver in *Alien*. She's a mother who is strongly committed to her child, and is willing to go up against Jason to protect that child. I was quite thrilled when I read this script and saw that my role was not going to be a bimbo."

Though enthusiastic about the part, Keegan is reluctant to reveal any particulars of the new film's action. "I have scenes where I go off on my own to fight Jason, and I have scenes where I have to deal with Jason in another form," she hints. "I also do some screaming and running, but what would a *Friday the 13th* movie be without that?" she laughs.

"Making *Friday the 13th* movies is not easy, but we've managed to pull this together in a real stylish way that I believe has broken the mold," Keegan concludes. "I get to have a mature relationship, fight the world's worst serial killer and, as it pertains to the roles of women who have appeared in these films, help take the series in a whole different direction."

Back when the victims could be counted on two hands... Harry Crosby, one of the first *Friday*'s pair of arrow victims.

The machete is one of Jason's most popular implements; 17 victims have died by it, like Tom McBride in *Part 2*.

FRIDAY THE 13TH

THE CORONER'S REPORT

Compiled by MICHAEL GINGOLD

If the previous *Friday the 13th* films have been notable for anything, it's the number of victims they've racked up and the many varieties of murder that have been used. Herewith, a complete body count (excluding Jason's many "deaths") from all nine *Friday*s:

FRIDAY THE 13th (1980)
1. *Barry (Willie Adams)*: Knifed in the stomach
2. *Claudette (Debra S. Hayes)*: Knifed offscreen
3. *Annie (Robbi Morgan)*: Throat slashed with a hunting knife
4. *Ned (Mark Nelson)*: Throat slit
5. *Jack (Kevin Bacon)*: Arrow through his bed and his neck
6. *Marcie (Jeannine Taylor)*: Axed in the face
7. *Brenda (Laurie Bartram)*: Killed offscreen, later thrown through a window
8. *Steve Christy (Peter Brouwer)*: Hunting knife in the stomach
9. *Bill (Harry Crosby)*: Pinned to a door with arrows
10. *Mrs. Voorhees (Betsy Palmer)*: Decapitated with a machete

FRIDAY THE 13th PART 2 (1981)
11. *Alice (Adrienne King)*: Stabbed in the temple with an icepick
12. *Crazy Ralph (Walt Gorney)*: Garotted with barbed wire
13. *Policeman (Jack Marks)*: Hammerclaw in the head
14. *Scott (Russell Todd)*: Throat slashed while hanging in a snare
15. *Terry (Kirsten Baker)*: Knifed
16. *Mark (Tom McBride)*: Macheted in the face
17. *Jeff (Bill Randolph)* and
18. *Sandra (Marta Kober)*: Double impaling with a spear
19. *Vickie (Lauren-Marie Taylor)*: Knifed
20. *Paul (John Furey)*: Disappears, presumed dead

FRIDAY THE 13th PART III (1982)
21. *Harold (Steve Susskind)*: Cleaver in the chest
22. *Edna (Cheri Maugans)*: Knitting needle in the back of the head
23. *Fox (Gloria Charles)*: Pitchforked through the neck onto a rafter

24. *Loco (Kevin O'Brien)*: Pitchforked in the stomach
25. *Ali (Nick Savage)*: Bludgeoned with a wrench; later revives and is macheted to death
26. *Shelly (Larry Zerner)*: Killed offscreen, later found with his throat slashed
27. *Vera (Catherine Parks)*: Speargunned in the eye
28. *Andy (Jeffrey Rogers)*: Macheted in half while walking on his hands
29. *Debbie (Tracie Savage)*: Knifed from beneath her hammock
30. *Chuck (David Katims)*: Electrocuted on a fuse box
31. *Chili (Rachel Howard)*: Stabbed with a fireplace poker
32. *Rick (Paul Kratka)*: Head squeezed till his eye pops out

FRIDAY THE 13th—THE FINAL CHAPTER (1984)
33. *Axel (Bruce Mahler)*: Surgical hacksaw to the throat, neck broken
34. *Nurse Morgan (Lisa Freeman)*: Gutted with a scalpel
35. *Hitchhiker (Bonnie Hellman)*: Knifed through the neck
36. *Samantha (Judie Aronson)*: Knifed through a raft
37. *Paul (Alan Hayes)*: Speared in the groin
38. *Terri (Carey More)*: Speared in the back
39. *Mrs. Jarvis (Joan Freeman)*: Killed offscreen
40. *Jimmy (Crispin Glover)*: Corkscrew through the hand, cleaver in the face
41. *Tina (Camilla More)*: Thrown through a window, lands on a parked car
42. *Ted (Lawrence Monoson)*: Knifed in the head through a movie screen
43. *Doug (Peter Barton)*: Head crushed in Jason's bare hands
44. *Sara (Barbara Howard)*: Axed in the chest
45. *Rob (E. Erich Anderson)*: Garden harrow in the throat

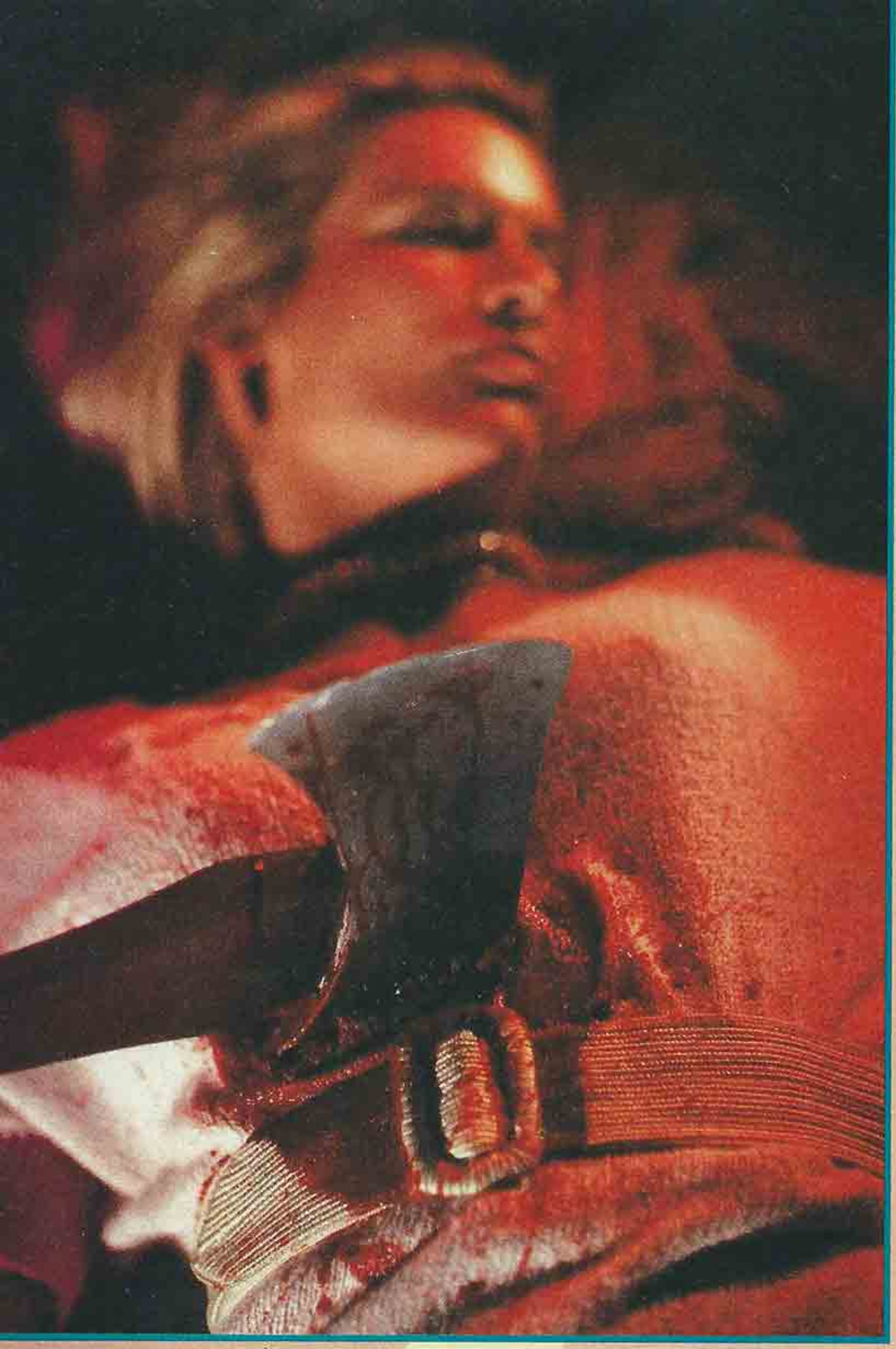
FRIDAY THE 13th: A NEW BEGINNING (1985)
46. *Neil (Tod Bryant)*: Macheted in Tommy's dream
47. *Les (Curtis Conaway)*: Icepick in the neck in the same dream
48. *Joey (Dominick Brascia)*: Hacked up with an ax
49. *Vinnie (Anthony Barrile)*: Road flare in the mouth
50. *Pete (Corey Parker)*: Throat slashed with a machete
51. *Billy (Bob de Simone)*: Axed in the head
52. *Lana (Rebecca Wood-Sharkey)*: Axed in the chest
53. *Raymond (Sonny Shields)*: Hunting knife in the stomach
54. *Tina (Debbisue Voorhees)*: Garden shears in the eyes
55. *Eddie (John Robert Dixon)*: Head crushed with a leather strap
56. *Anita (Jeré Fields)*: Throat slashed
57. *Demon (Miguel A. Nunez Jr.)*: Speared through an outhouse wall
58. *Junior (Ron Sloan)*: Decapitated with a cleaver
59. *Ethel (Carol Locatell)*: Cleaver in the head, falls face-first into her own stew
60. *Jake (Jerry Pavlon)*: Cleaver in the face
61. *Robin (Juliette Cummins)*: Macheted from beneath bed
62. *Violet (Tiffany Helm)*: Macheted in the stomach
63. *Duke (Caskey Swaim)*: Found butchered in his ambulance
64. *Matt (Richard Young)*: Railroad spike through his head and into a tree
65. *George (Vernon Washington)*: Eyes gouged out, thrown through a window
66. *Roy (Dick Wieand)*: Impaled on a tractor harrow
67. *Pam (Melanie Kinnaman)*: Knifed in Tommy's dream

All Photos: Copyright Paramount

Part III's Tracie Savage never knew the full extent of Hollywood backstabbing until she became one of the series' 13 onscreen knifing victims.

Photo: Larry Secrist

It wasn't Jason's *Final Chapter*, but it was for Lisa Freeman, the only victim in *Friday* history to be dispatched with a scalpel.



Even though the fifth *Friday* featured a pseudo-Jason, it scored the highest body count—including Rebecca Wood-Sharkey, one of the series' eight ax victims.

Not even the director's wife (Nancy McLoughlin) was safe in *Friday the 13th Part VI: Jason Lives*.

FRIDAY THE 13th PART VI: JASON LIVES (1986)

68. *Allen (Ron Palillo)*: Heart ripped out
69. *Darren (Tony Goldwyn)*: Impaled on a spear and tossed aside
70. *Lizabeth (Nancy McLoughlin)*: Speared through the mouth
71. *Burt (Wallace Merck)*: Arm ripped off, impaled on a tree branch
72. *Stan (Matthew Faison)* and
73. *Katie (Ann Ryerson)* and
74. *Larry (Alan Blumenfeld)*: Triple decapitation with a machete
75. *Martin (Bob Larkin)*: Broken bottle in the throat
76. *Steven (Roger Rose)* and
77. *Annette (Cynthia Kania)*: Double impalement with a machete on their motorcycle
78. *Nikki (Darcy Demoss)*: Face crushed against RV wall
79. *Cort (Tom Fridley)*: Hunting knife in the head
80. *Roy (Whitney Rydbeck)*: Pieces of him are found strewn in the woods
81. *Sissy (Renee Jones)*: Head ripped off
82. *Paula (Kerry Noonan)*: Hacked up with a machete
83. *Officer Thornton (Michael Nomad)*: Dart in the forehead
84. *Officer Pappas (Michael Swan)*: Head crushed in Jason's bare hands
85. *Sheriff Garris (David Kagen)*: Broken in half

FRIDAY THE 13th PART VII—THE NEW BLOOD (1988)

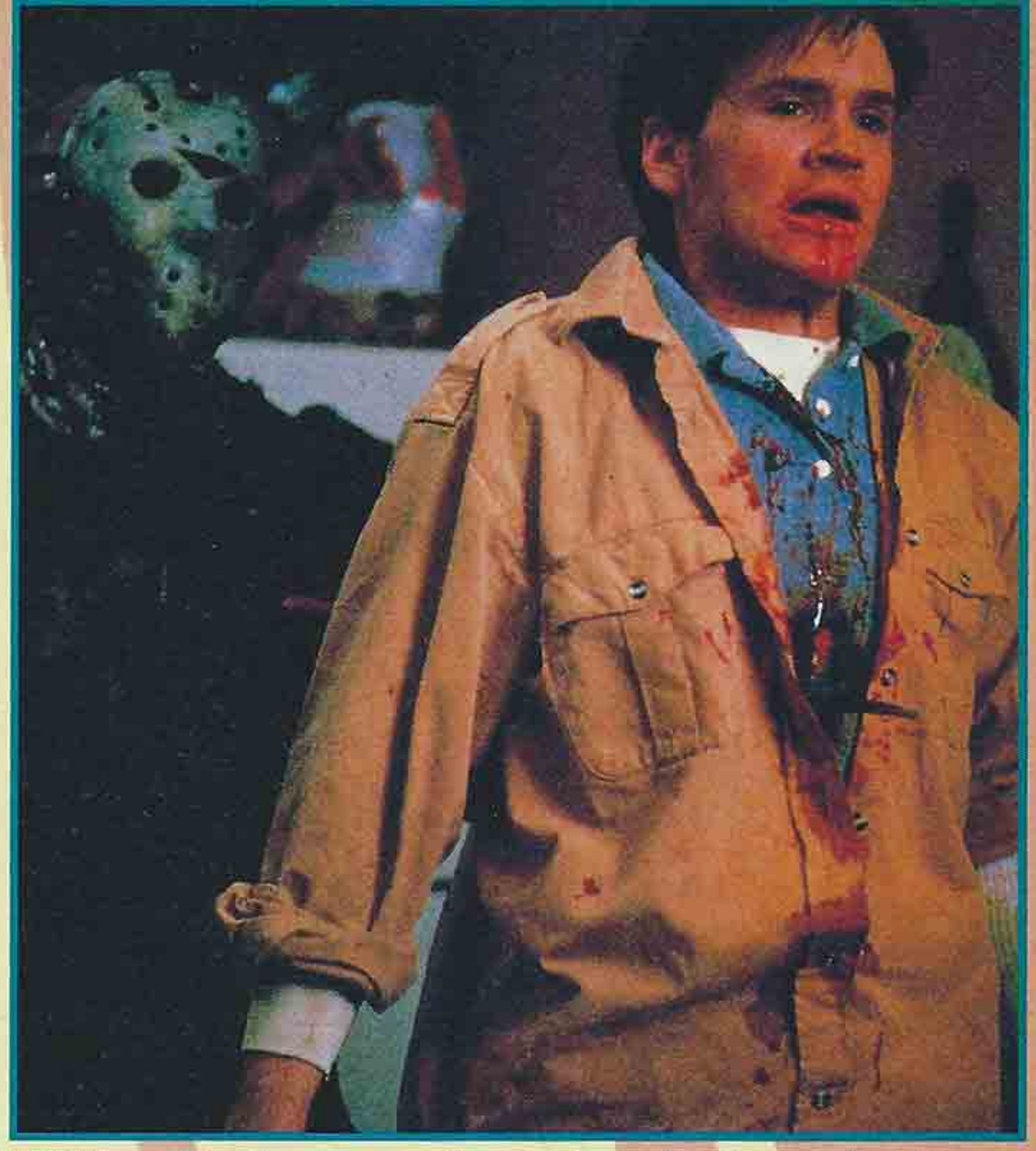
86. *John Shepherd (John Otrin)*: Drowned in Crystal Lake
87. *Jane (Staci Greason)*: Tent spike in the neck, impaled to a tree
88. *Michael (William Butler)*: Tent spike thrown into his back
89. *Dan (Michael Schroeder)*: Jason's hand through his body, neck broken
90. *Judy (Debora Kessler)*: Bashed against a tree in her sleeping bag
91. *Russell (Larry Cox)*: Axed in the face
92. *Sandra (Heidi Kozak)*: Pulled underwater and drowned
93. *Maddy (Diana Barrows)*: Scythe in the neck
94. *Ben (Craig Thomas)*: Head crushed in Jason's bare hands
95. *Kate (Diane Almeida)*: Party horn in the eye
96. *David (Jon Renfield)*: Butcher knife in the stomach
97. *Eddie (Jeff Bennett)*: Beheaded with a machete
98. *Robin (Elizabeth Kaitan)*: Thrown through a window
99. *Amanda Shepherd (Susan Blu)*: Speared from behind
100. *Dr. Crews (Terry Kiser)*: Tree-trimming saw in the stomach
101. *Melissa (Susan Jennifer Sullivan)*: Axed in the face

FRIDAY THE 13th PART VIII: JASON TAKES MANHATTAN (1989)

102. *Jim (Todd Shaffer)*: Impaled with a spear gun
103. *Suzy (Tiffany Paulsen)*: Stabbed with a spear
104. *J.J. (Saffron Henderson)*: Bashed in the head with her electric guitar
105. *Boxer (uncredited)*: Hot sauna rock in the chest
106. *Tamara (Sharlene Martin)*: Stabbed with a mirror shard
107. *Jim Carlson (Fred Henderson)*: Harpooned in back
108. *Admiral Robertson (Warren Munson)*: Throat slit with a machete
109. *Eva (Kelly Hu)*: Strangled

110. *Crew member (uncredited)*: Accidentally shot by Wayne
111. *Wayne (Martin Cummins)*: Electrocuted on a control panel
112. *Miles (Gordon Currie)*: Impaled on a deck post
113. *Deck Hand (Alex Diakun)*: Axed in the back
114. *Gang Banger #1 (Sam Sarkar)*: Stabbed through the back with his own syringe
115. *Gang Banger #2 (Michael Benyaer)*: Bashed and scalded on a steam pipe
116. *Julius (V.C. Dupree)*: Jason knocks his block off
117. *Cop (Roger Barnes)*: Dragged into an alley, killed offscreen
118. *Colleen Van Deusen (Barbara Bingham)*: Immolated in an exploding car
119. *Charles McCullough (Peter Mark Richman)*: Drowned in a barrel of sewage
120. *Sanitation Worker (David Longworth)*: Bashed in the head with a wrench
Plus several anonymous students left to die on the burning ship, and a diner worker thrown against a wall (unconfirmed kill)

JASON GOES TO HELL: THE FINAL FRIDAY (1993)
121. *Coroner (Richard Gant)*: Eats Jason's heart, dies and becomes possessed
122. *Coroner's Assistant (Dean Lorey)*: Autopsy probe in the back of the neck, face pushed through a metal grating
123. *FBI Agent #1 (Tony Ervolina)*: Pencil through his spinal cord
124. *FBI Agent #2 (Kane Hodder)*: Coroner's fingers through his skull
125. *Alexis (Kathryn Atwood)*: Slashed up with a straight razor
126. *Deborah (Michelle Clunie)*: Stabbed through the back with a barbed wire spike, ripped in half
127. *Lou (Michael Silver)*: Head crushed offscreen by the coroner
128. *Edna (Diana Georger)*: Head slammed in a car door
129. *Josh (Andrew Bloch)*: Possessed by Jason, shot in the head and impaled with a poker, later melts away
130. *Diana (Erin Gray)*: Knife-sharpening pole in the back
131. *Robert Campbell (Steven Culp)*: Possessed by Jason, later shot in the head and impaled on a barbecue skewer
132. *Officer Ryan (Madelon Curtis)*: Head bashed against a locker
133. *Officer Mark (Mark Thompson)* and
134. *Officer Brian (Brian Phelps)*: Heads bashed together
135. *Ward (Adam Cranner)*: Arm broken, falls dead through the diner doors
136. *Shelby (Leslie Jordan)*: Burned to death on a deep-fat fryer and grill
137. *Joey B. (Rusty Schwimmer)*: Face bashed in
138. *Vicki (Allison Smith)*: Impaled on a barbecue skewer, head crushed by Robert
139. *Sheriff Landis (Billy Green Bush)*: Stabbed with the magic dagger
140. *Randy (Kipp Marcus)*: Possessed by Jason, later his neck is severed with a machete
141. *Creighton Duke (Steven Williams)*: Crushed to death by Jason
Note: The scene of David (Jonathan Penner) having his head bashed against a faucet was cut from theatrical prints of Jason Goes to Hell, *but may be reinstated for video.*



William Butler—one of only two in the series to get it via tent spike—becomes Bill kebab in the seventh *Friday*.

Photo: Ron Grover

When the films' second dart murder proved an eyesore to the MPAA, this *Part VIII* victim got a piece of the rock instead.

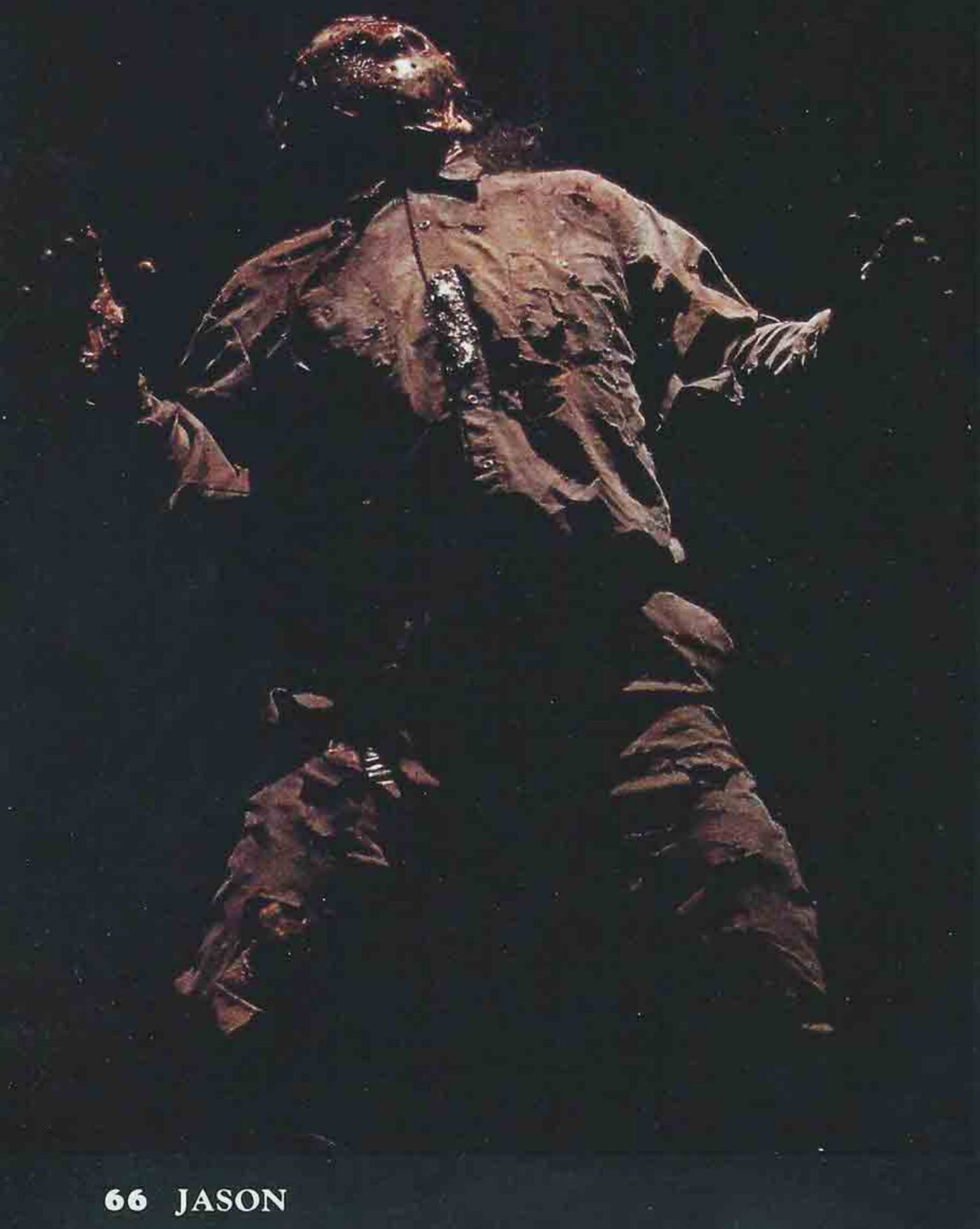
Photo: Mark Fellman/Copyright 1993 New Line

A Jason possessee makes short work of a short-order cook, making him one of the series' last casualties.

JASON GOES TO HELL™

CAST OF CHARACTERS

Steven Freeman	**John D. LeMay**
Jessica Kimble	**Kari Keegan**
Jason Voorhees	**Kane Hodder**
Creighton Duke	**Steven Williams**
Robert Campbell	**Steven Culp**
Diana Kimble	**Erin Gray**
Joey B.	**Rusty Schwimmer**
Shelby	**Leslie Jordan**
Sheriff Landis	**Billy Green Bush**
Randy	**Kipp Marcus**
Josh	**Andrew Bloch**
Ward	**Adam Cranner**
Vicki	**Allison Smith**
Elizabeth Marcus	**Julie Michaels**
Agent Abernathy	**James Gleason**
Coroner	**Richard Gant**
Assistant Coroner	**Dean Lorey**
Alexis	**Kathryn Atwood**
Deborah	**Michelle Clunie**
Lou	**Michael Silver**
FBI Agent #1	**Tony Ervolina**
FBI Agent #2	**Kane Hodder**
Edna	**Diana Georger**
Officer Bish	**Adam Marcus**
Officer Mark	**Mark Thompson**
Officer Brian	**Brian Phelps**
Officer Andell	**Blake Conway**
Officer Ryan	**Madelon Curtis**



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MAIN CREW

Producer	**Sean S. Cunningham**
Director	**Adam Marcus**
Screenplay	**Dean Lorey**
	Jay Huguely
Story	**Jay Huguely**
	Adam Marcus
Director of Photography	**William Dill**
Music	**Harry Manfredini**
Production Designer	**W. Brooke Wheeler**
Line Producer/Production Manager	**Debbie Hayn-Cass**
Production Coordinator	**Anna-Lisa Nilsson**
Editor	**David Handman**
Special Makeup Effects	**KNB EFX Group**
KNB Supervisors	**Robert Kurtzman**
	Greg Nicotero
	Howard Berger
Mechanical Effects	**Bellissimo-Bellardinelli**
Stunt Coordinator	**Kane Hodder**
Costume Designer	**Julie Rae Engelsman**
Set Decorator	**Natali K. Pope**
1st Assistant Director	**Francis R. "Sam" Mahony**
2nd Assistant Director	**Kelly Kiernan**
2nd 2nd Assistant Director	**John Hyde Jr.**
Storyboard Artist	**Jeffrey Lynch**
1st Assistant Camera	**Rudy Harbon**
2nd Assistant Camera	**Benjamin Lehmann**
Steadicam Operator	**Dave Emmerichs**
Wardrobe Supervisor	**Maria Grieco**
Key Makeup/Hair	**Kimberly Greene**
1st Assistant Editor	**Noel Cunningham**
2nd Assistant Editor	**Melissa Kent**
KNB Mechanical Designer	**Scott Oshita**
KNB Effects Crew	**John Bisson**
	David Smith
	Brian Rae
	Jason Bakutis
	Ron Pipes II
	Karrie Aubuchon
	Bill Hunt
	Mark Tavares
	Wayne Toth
	Jeremy Padow
	Todd Minobe
	Chris Robbins
	Garrett Immel
	T.C. Williams
	Rob Hinderstein
KNB Coordinator	**Susan Mallon**
Casting Directors	**Barry Moss**
	David Giella
Sound Mixer	**Oliver L. Moss**
Unit Publicist	**Joe Everett**
Still Photographer	**Mark Fellman**

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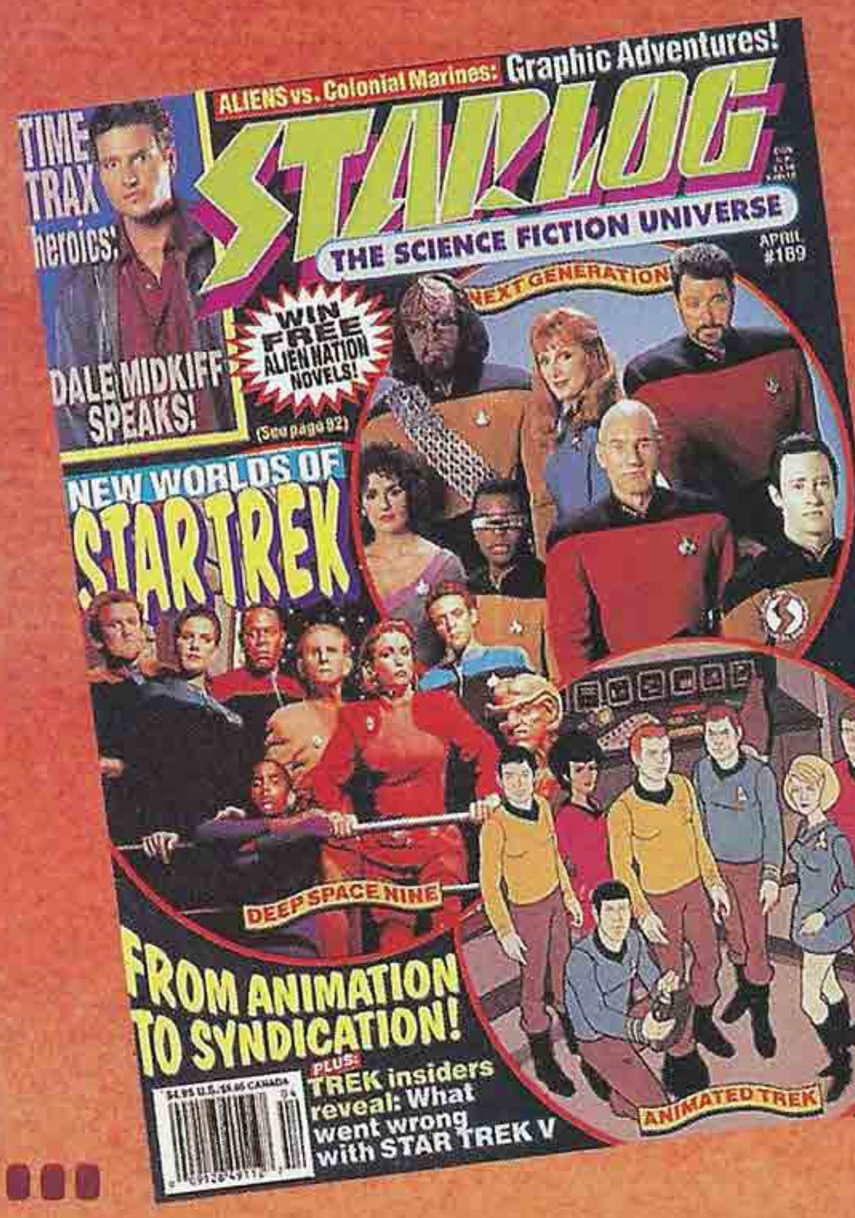

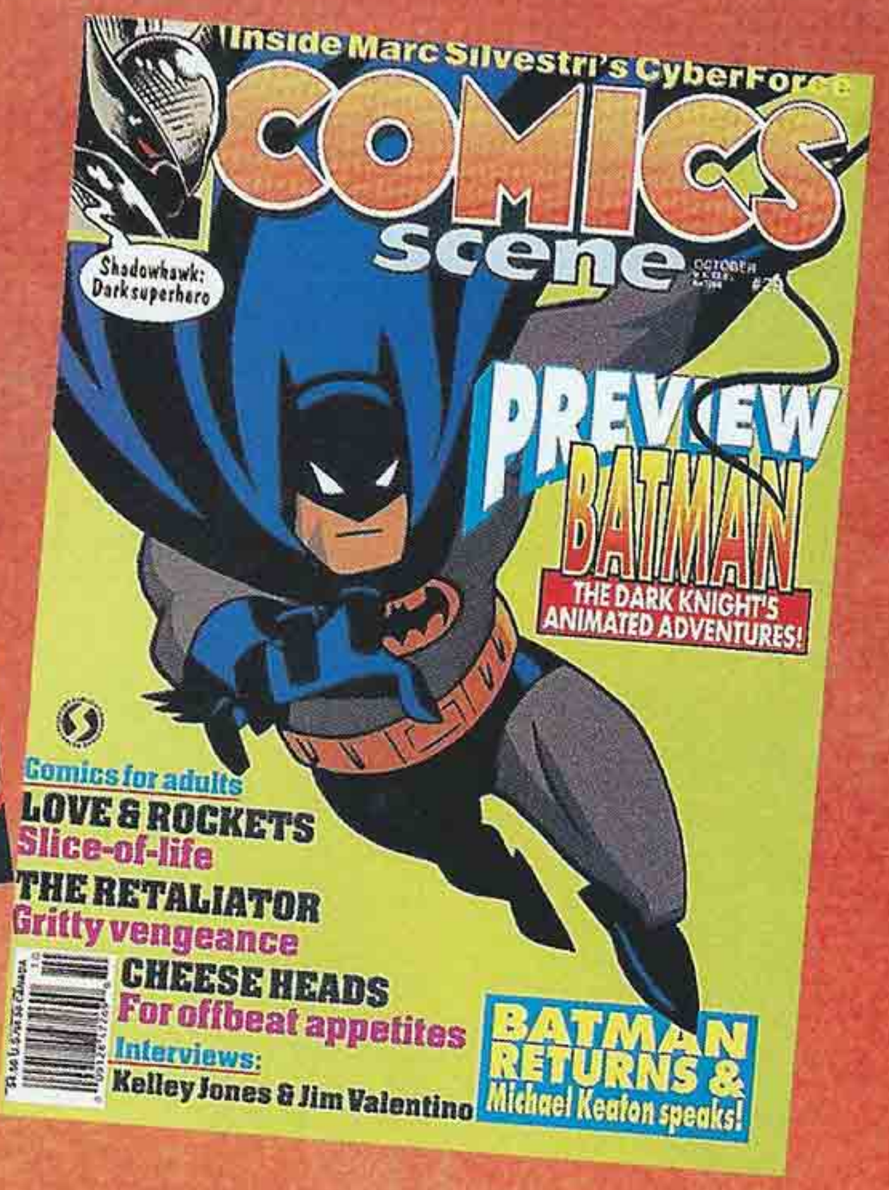

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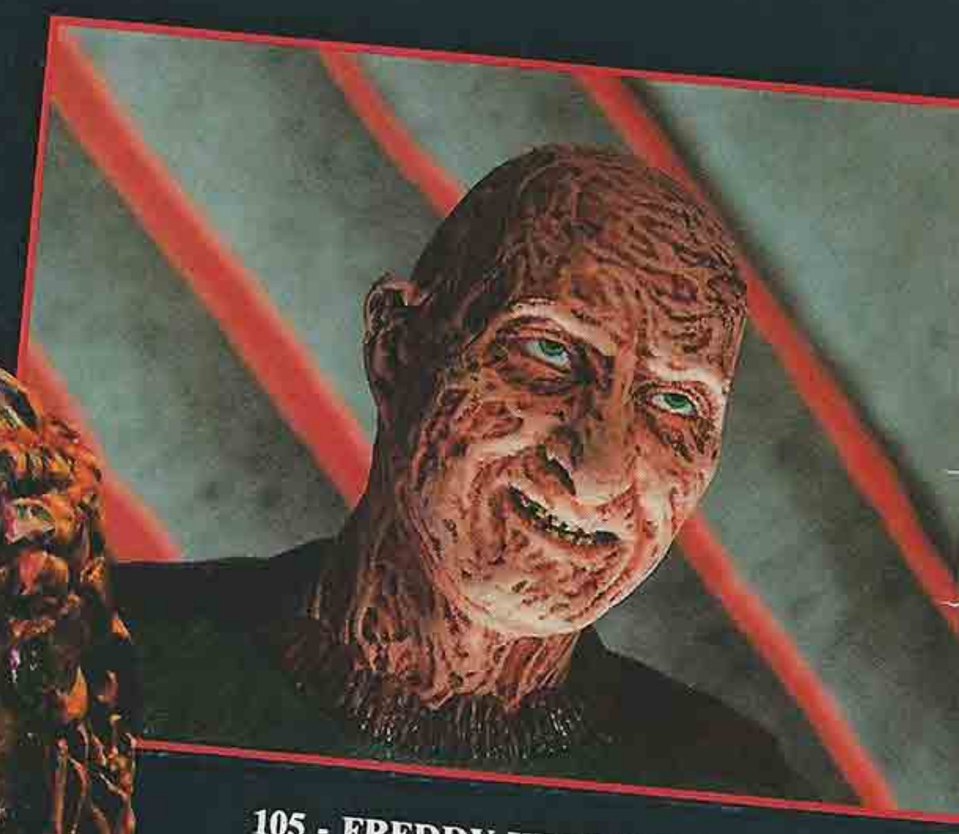

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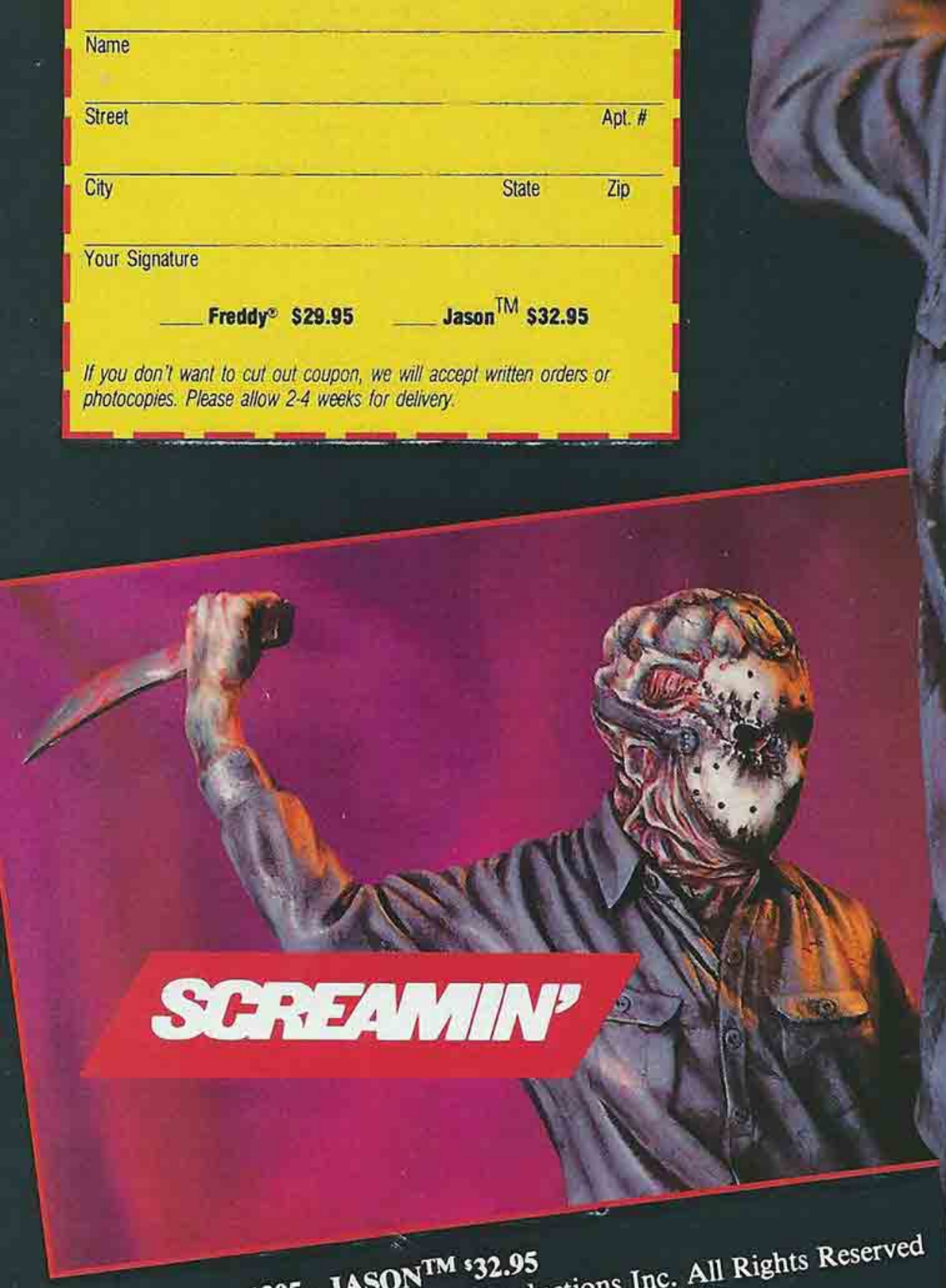

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